Mus. ant.
pract.
T129

Musik
ant. pract
T 129

Mus. ant
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T. 129

M. 1913. 57

RICERCATE,
CANZONE FRANZESE
CAPRICCI, CANTI FERMI,
GAGLIARDE, PARTITE DIVERSE, TOCCATE, DVREZZE, LIGATVRE, CONSONANZE STRAVAGANTI, ET VN MADRIGALE PASSEGGIATO NEL FINE.

Opere tutte da ſonare, à quattro voci.

DI GIO: MARIA TRABACI, ORGANISTA
nella Regia Cappella di Palazzo in Napoli.

Nouamente da lui compoſto, & dato in luce.

LIBRO PRIMO.

IN NAPOLI, Per Coſtantino Vitale. MDCIII.

Ex
Bibl. Regia
Berolin.

AD. OTTAVIO DI CAPOA
DEL BALZO,
ET D. GIOVANNA DI CAPOA
SVA MOGLIE.

A I meriti infiniti de' ſuoi maggiori, hà V. S. giunto tanto lume con le proprie virtù, che riſplende ſua caſa con tutte le illuſtri attioni, che poteßero farla immortale. Et tra gli altri ſplendori riluce quel della Muſica di cui, ò ſia ella di voce, ò ſia de iſtromenti hà voluto ſempre delettarſi in maniera che hà fatto profeßione anco di imitarla la Signora Donna Giouanna ſua conſorte nel farla conſeguire dalle ſue create; Onde è piaciuto alle Signorie voſtre fauorire ad ogni modo i profeſſori di quella, come ſono degnate fauorir me loro ſeruidore, che obligato alle molte gratie, & à i continui benefitij riceuuti, hanno obligato anco l'animo mio ad eſſer ſempre diuotißimo della lor Illuſtrißima Caſa, et ad offerirgli tributi di eterno debito, quale io preſento hora in queſte picciole, & pouere fatighe, ma che riceueranno augumento, & ricchezza dalla lor buona gratia, degnandoſi riceuerle con quella grandezza d'animo con la quale io le preſento ad ambe due, & pregandoli in tanto dal cielo felicità, & grandezza, li faccio riuerenza.
Di Napoli il dì 10. di Settembre. 1603.

Delle SS. VV.

Deuotiſſimo Seruitore

Gio: Maria Trabaci.

A I L E T T O R I.

QVESTE mie fatiche di Musica da sonarsi sopra qual siuoglia stromento, ma più proportioneuolmente ne gli Organi, e ne i Cimbali, sono state fatte da me con tutta quella osseruata diligenza, e chiaro, e distinto modo, che più possa esser facile à coloro, che vogliano porre in opera viua le presenti note. Ma si come il Cauallo; quantunque la maestra natura l'habbia formato attissimo al corso; non potrà egli giamai però regolatamente correre, se non è guidato dalla disciplina dello Sprone, e del freno; così queste mie consonanze; ancor che da me siano state composte con molto aggiustamento, se da voi, benigni Lettori, non vi si pone lo studio, e l'ordine, che vi bisogna in dar loro il deuuto spirito della attual Musica; facil cosa sarà, ch'elle non appaiano veramente tali ne i vostri motiui, quali in se stesse sono; e così non mia, ma vostra sarà la colpa del non riuscito fine del mio intento; il quale non è indrizzato ad altro, che ad amorosamente giouarui, e dilettarui. Stati sani.

TAVOLA DELLE PRESENTI OPERE.

Primo Tono con tre fughe. 1
Secondo Tono con quattro fughe. 4
Terzo Tono con tre fughe. 7
Quarto Tono con tre fughe, & inganni. 9
Quinto Tono con quattro fughe. 11
Sesto Tono con tre fughe, & suoi riuersi. 15
Settimo Tono con due fughe. 17
Ottauo Tono sopra Rugiero con tre fughe. 20
Nono Tono con tre fughe. 23
Decimo Tono trasportato con vna fugha sola. 26
Vndecimo Tono trasportato con due fughe. 29
Duodecimo Tono con quattro fughe. 31

Canzona franzesa prima. 33
Canzona franzesa seconda. 37
Canzona franzesa terza. 40
Canzona franzesa quarta. 45
Canzona franzesa quinta sopra dunque credete ch'io. 49
Canzona franzese sesta. 53
Canzona franzesa settima Cromatica. 57
Capriccio sopra vn soggetto solo. 61
Capriccio sopra la, fa, sol, la. 63

Canto fermo primo del primo Tono. 66
Canto fermo secondo del secondo Tono. 49
Terzo Canto fermo del nono Tono. 72
Canto fermo quarto del primo Tono. 75

Gagliarda prima. 78
Gagliarda seconda. 79
Gagliarda terza 80
Gagliarda quarta. 82
Gagliarda quinta. 83
Gagliarda sesta. 84
Gagliarda settima. 86
Gagliarda ottaua. 87

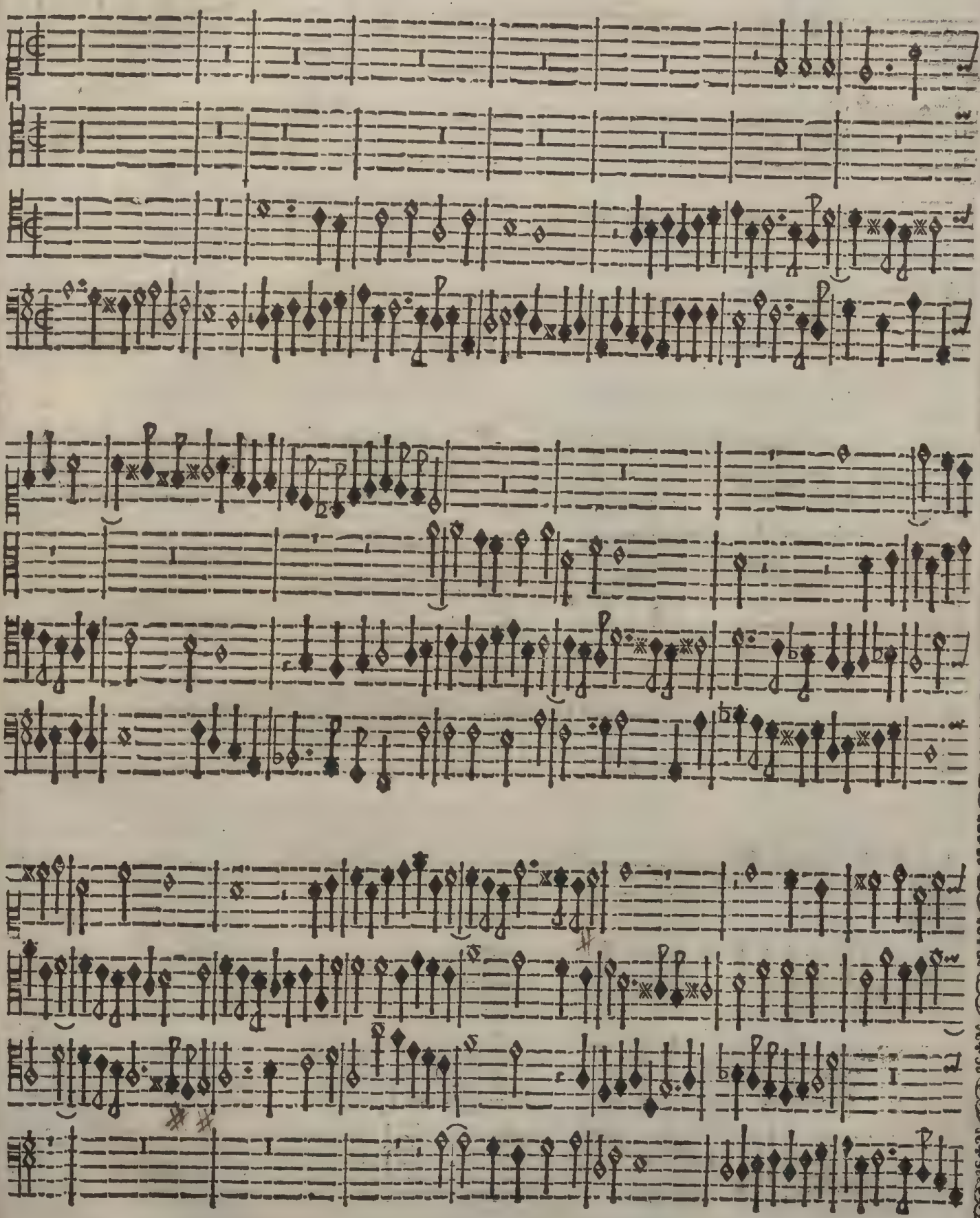
Partita prima sopra Rugiero. 88
Partita seconda. 89
Partita terza. 89

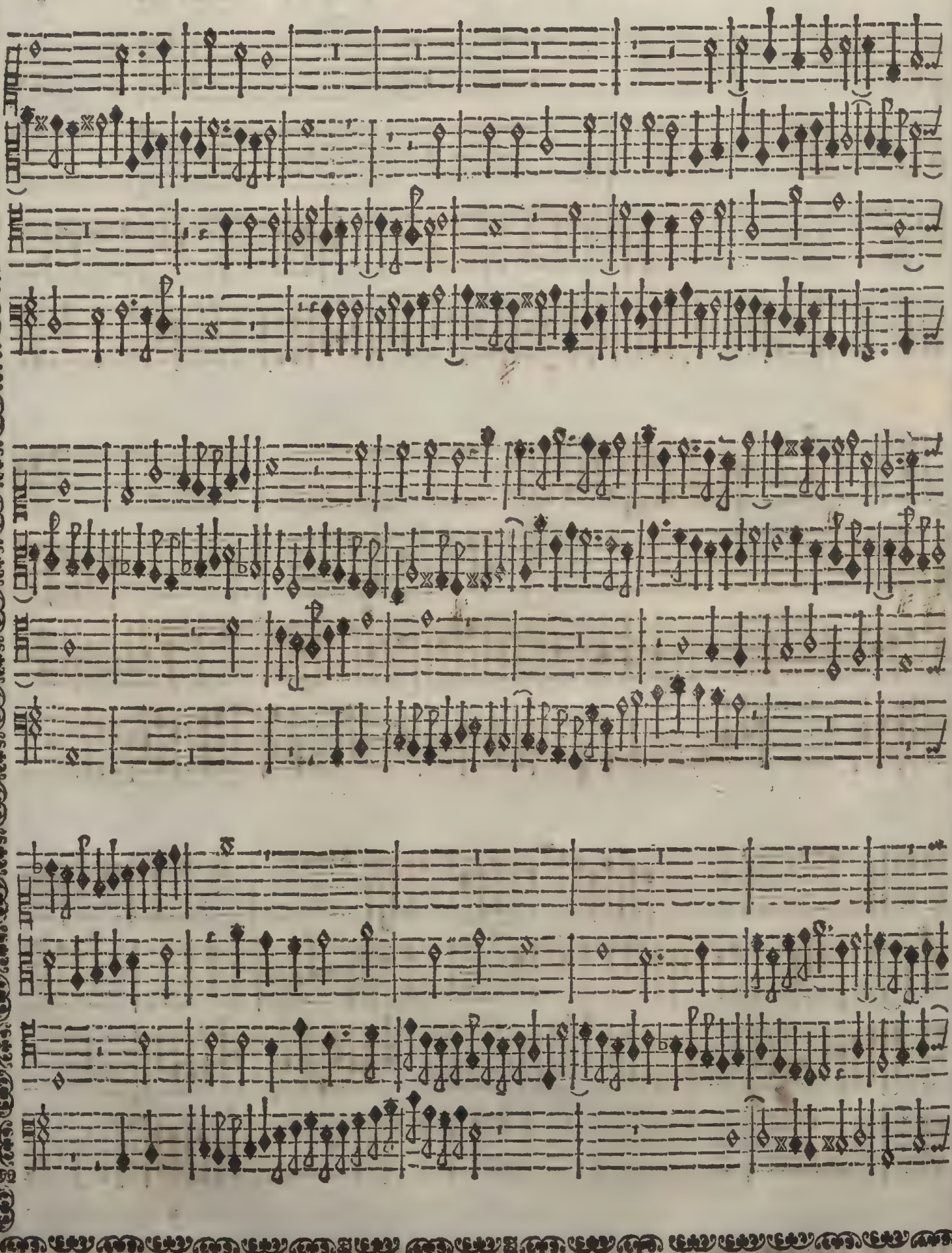
Partita quarta. 90
Partita quinta. 90
Partita sesta Cromatica. 91
Partita settima. 92
Partita ottaua 92
Partita nona. 93
Partita decima. 94
Partita vndecima. 95
Partita duodecima. 95
Partita terzadecima. 96
Partita quartadecima. 96
Partita quintadecima. 97

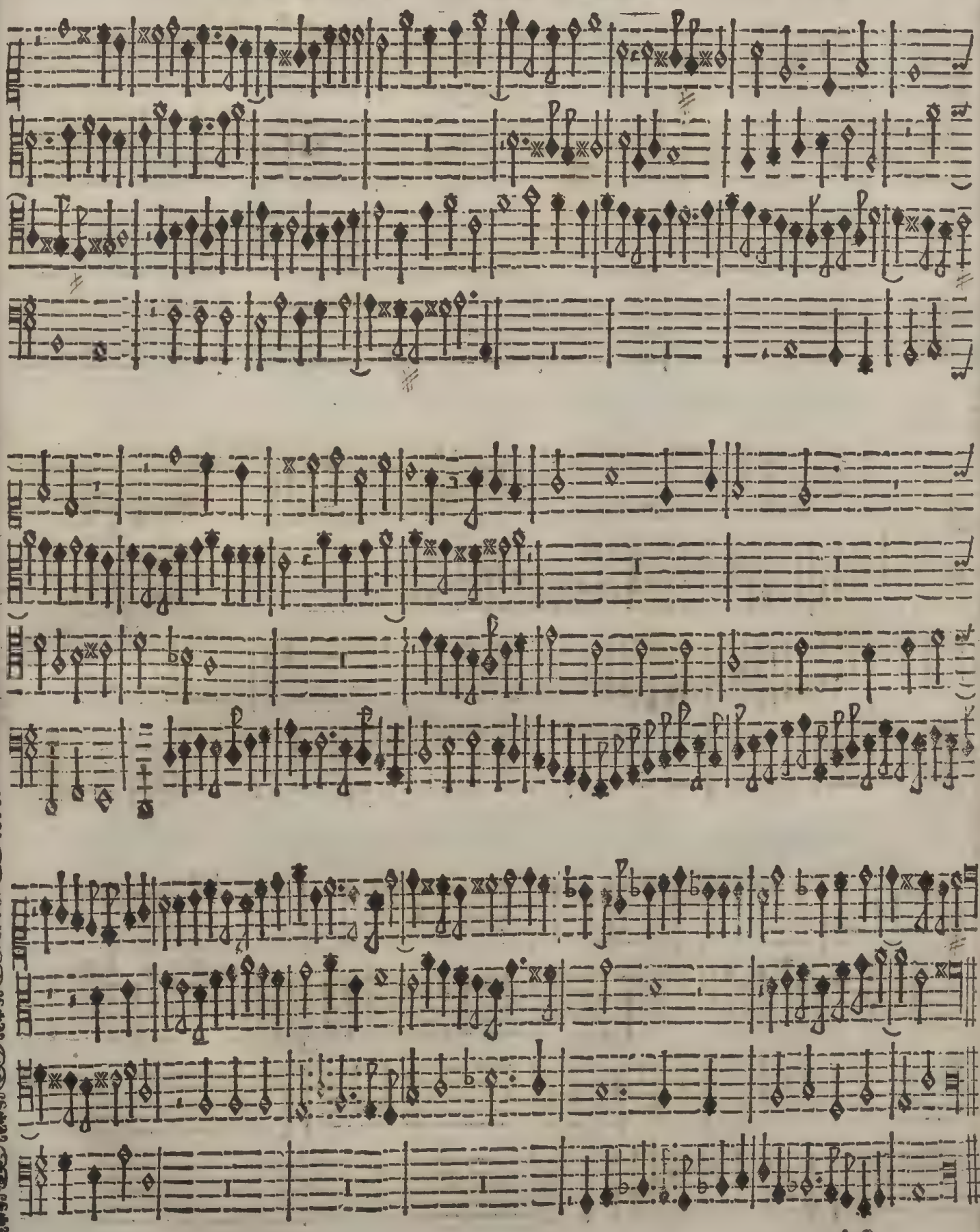
Partita prima sopra Fidele. 98
Partita seconda. 98
Partita terza. 98
Partita quarta. 99
Partita quinta. 99
Partita sesta. 100
Partita settima. 100
Partita ottaua Cromatica. 101
Partita nona. 101
Partita decima. 101
Partita vndecima. 102
Partita duodecima. 102
Partita terzadecima. 103
Partita quartadecima. 103
Partita quintadecima. 104
Partita decima sesta. 104
Partita decima settima. 105
Partita decima ottaua. 105
Partita decima nona. 106
Partita vigesima. 106

Toccata prima secondo Tono. 107
Toccata seconda ottauo Tono. 111
Durezze, & ligature. 115
Consonanze strauaganti. 116

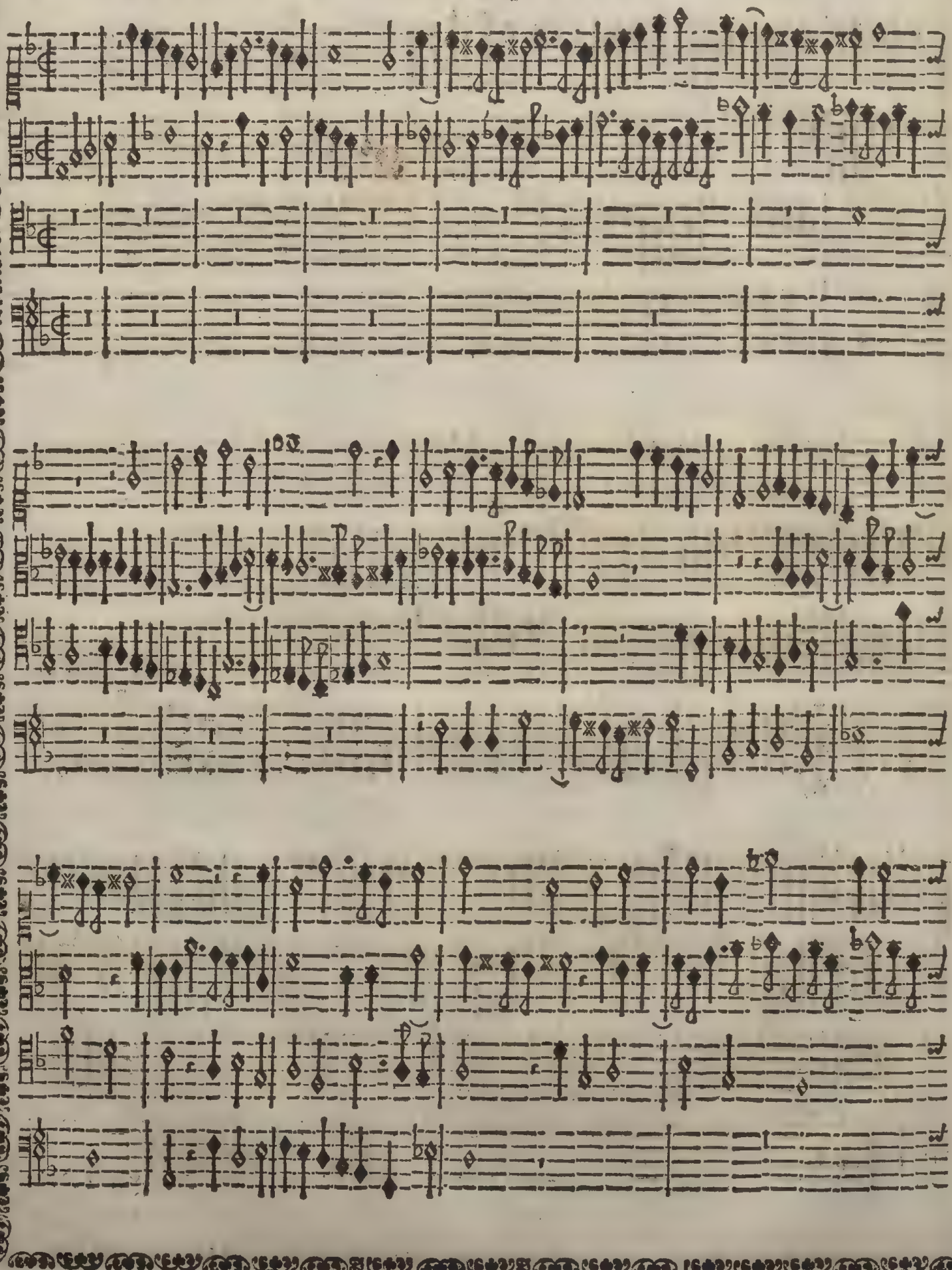
Io mi son giouinetto. 117

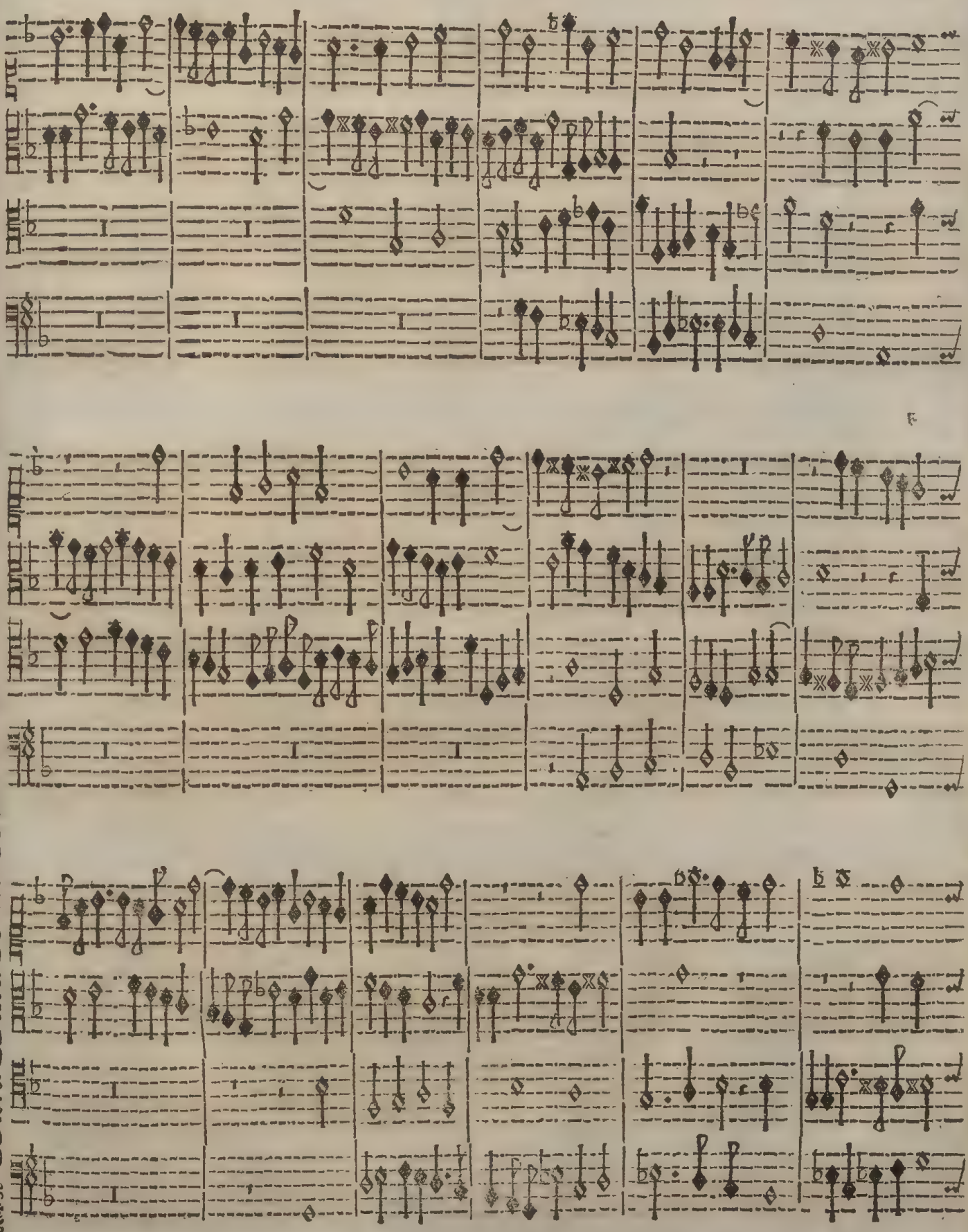


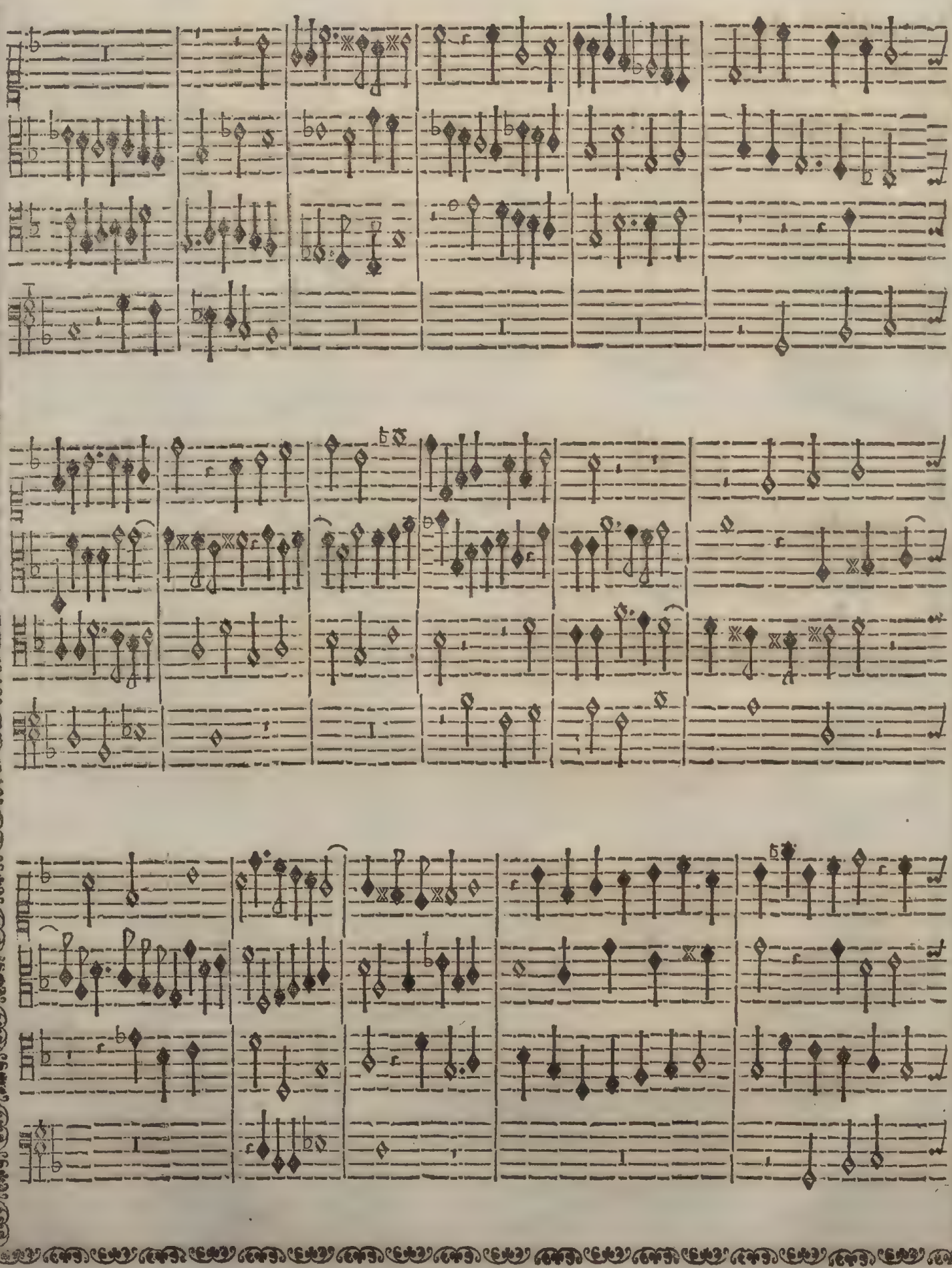


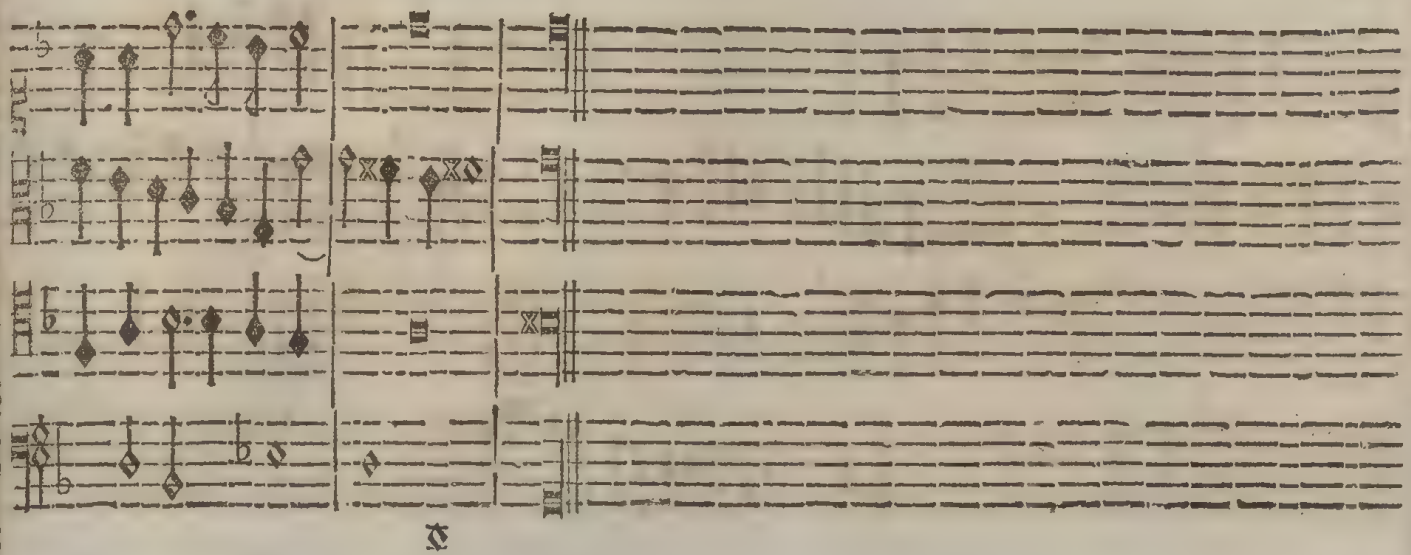


SECONDO TONO CON QVATTRO FVGHE.

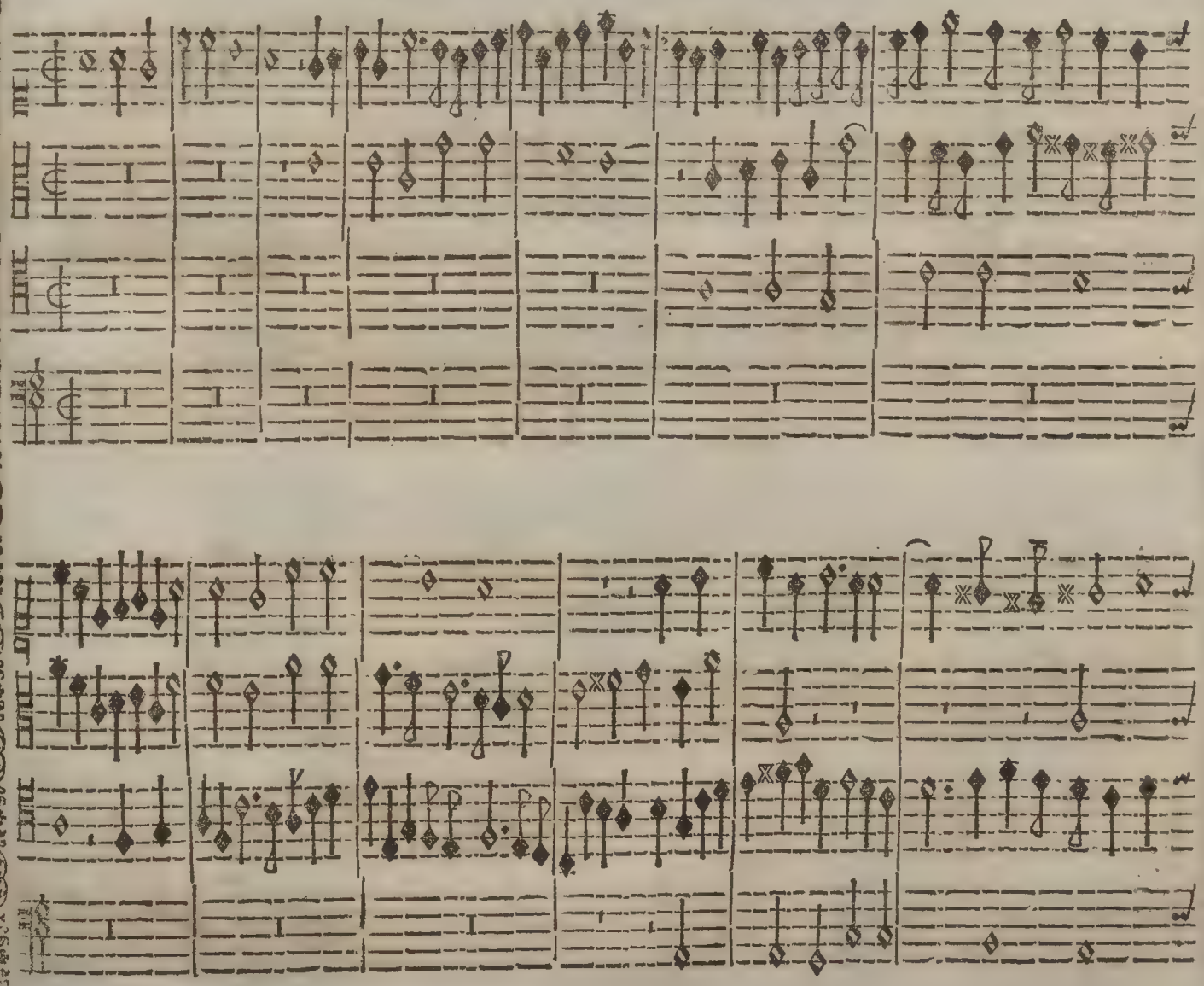


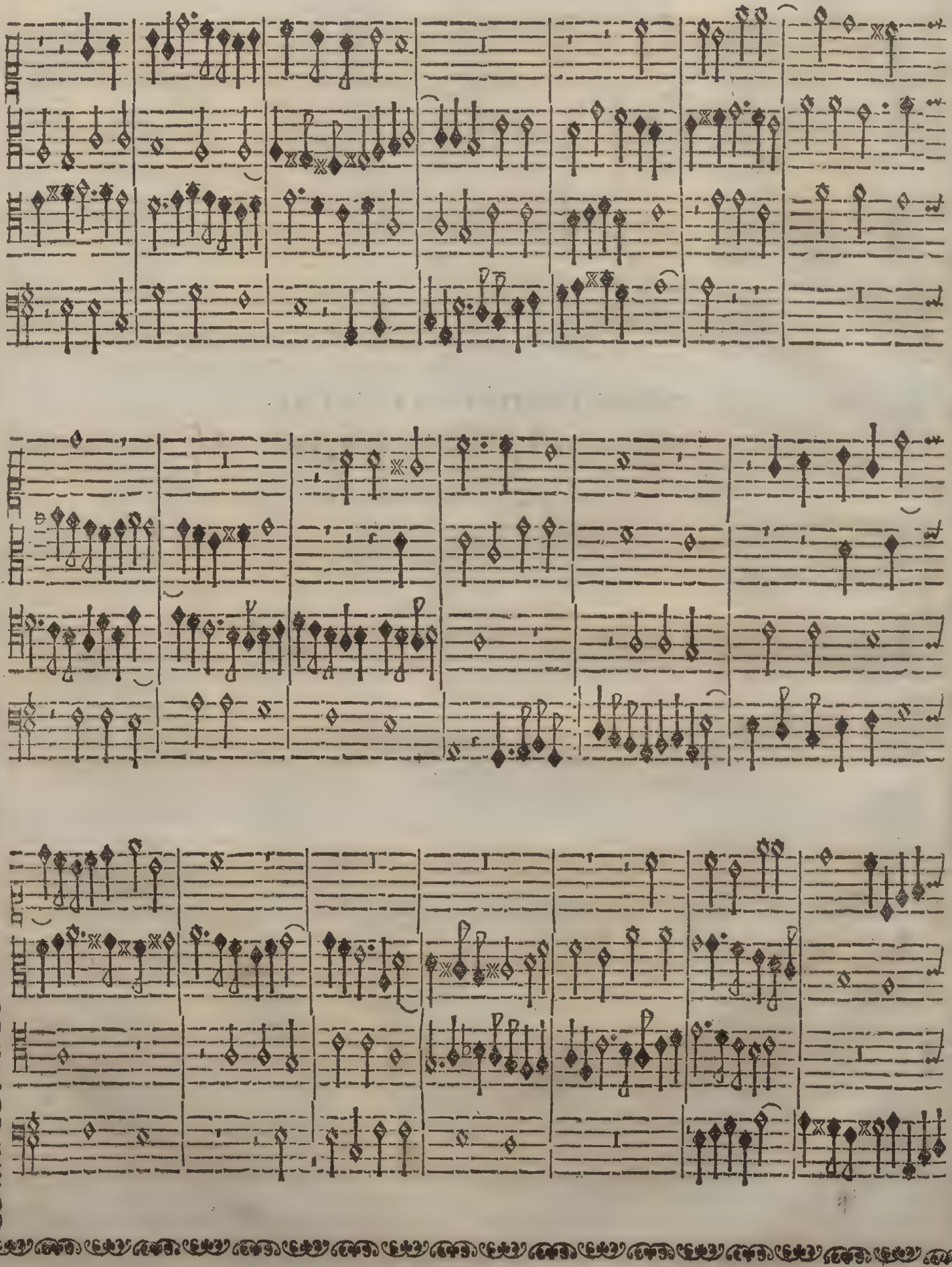


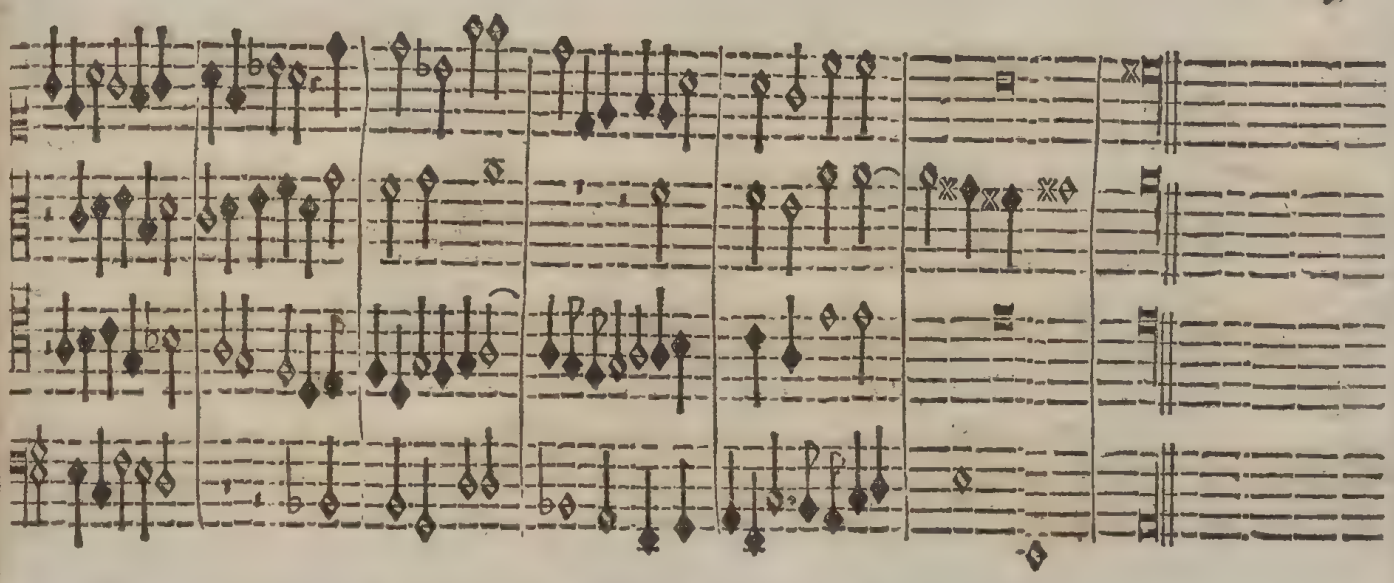




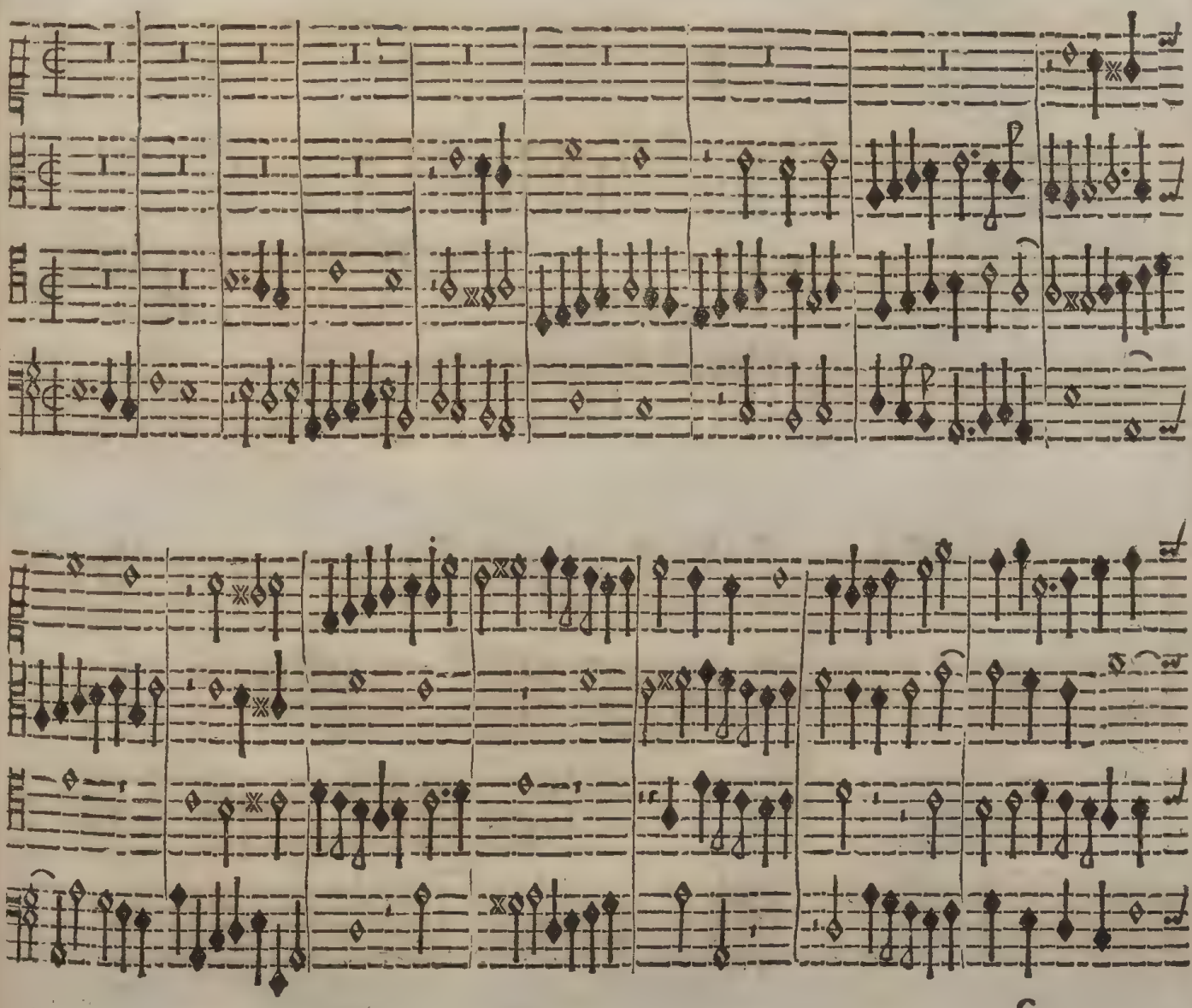
TERZO TONO CON TRE FVGHE.

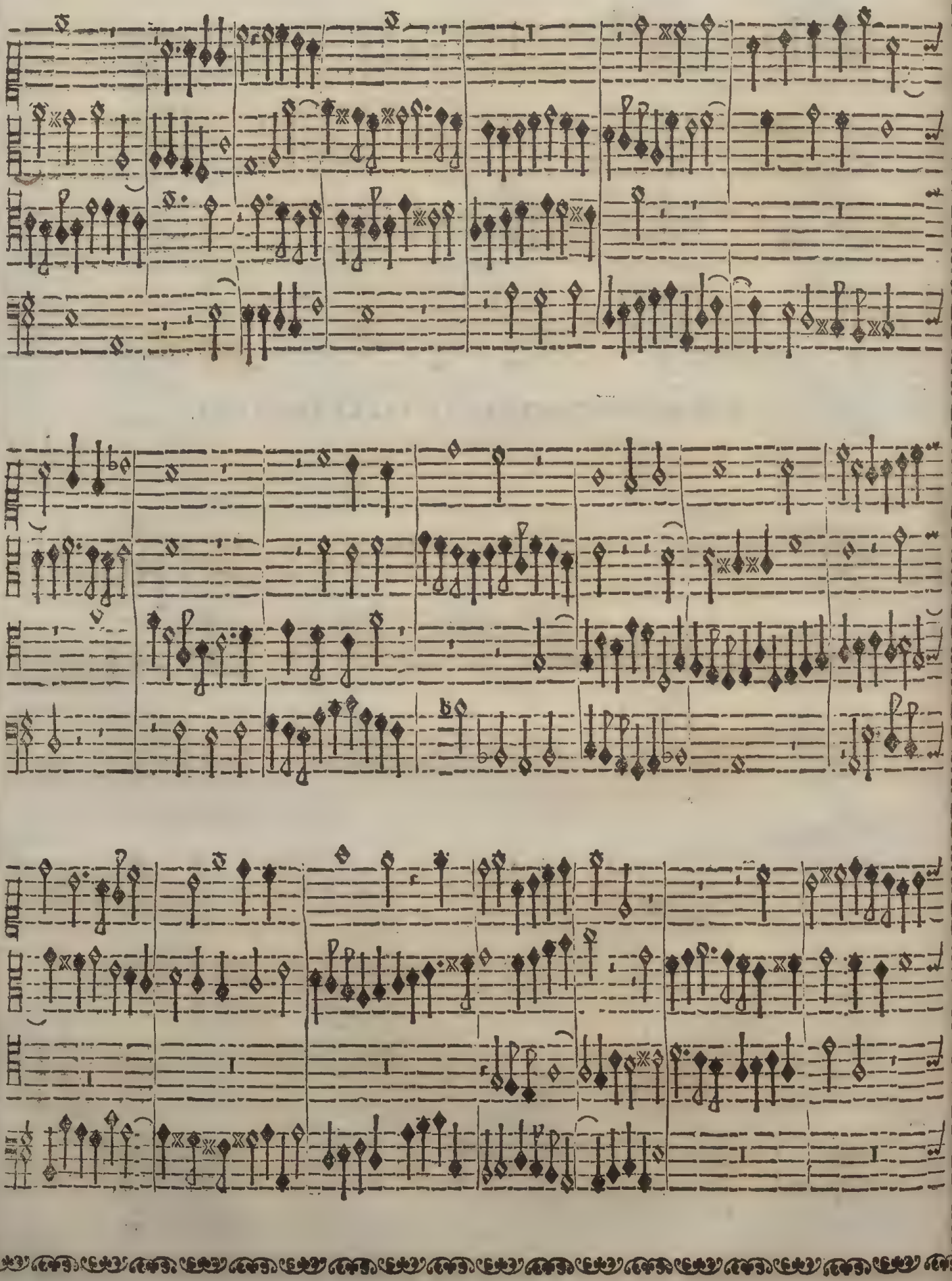


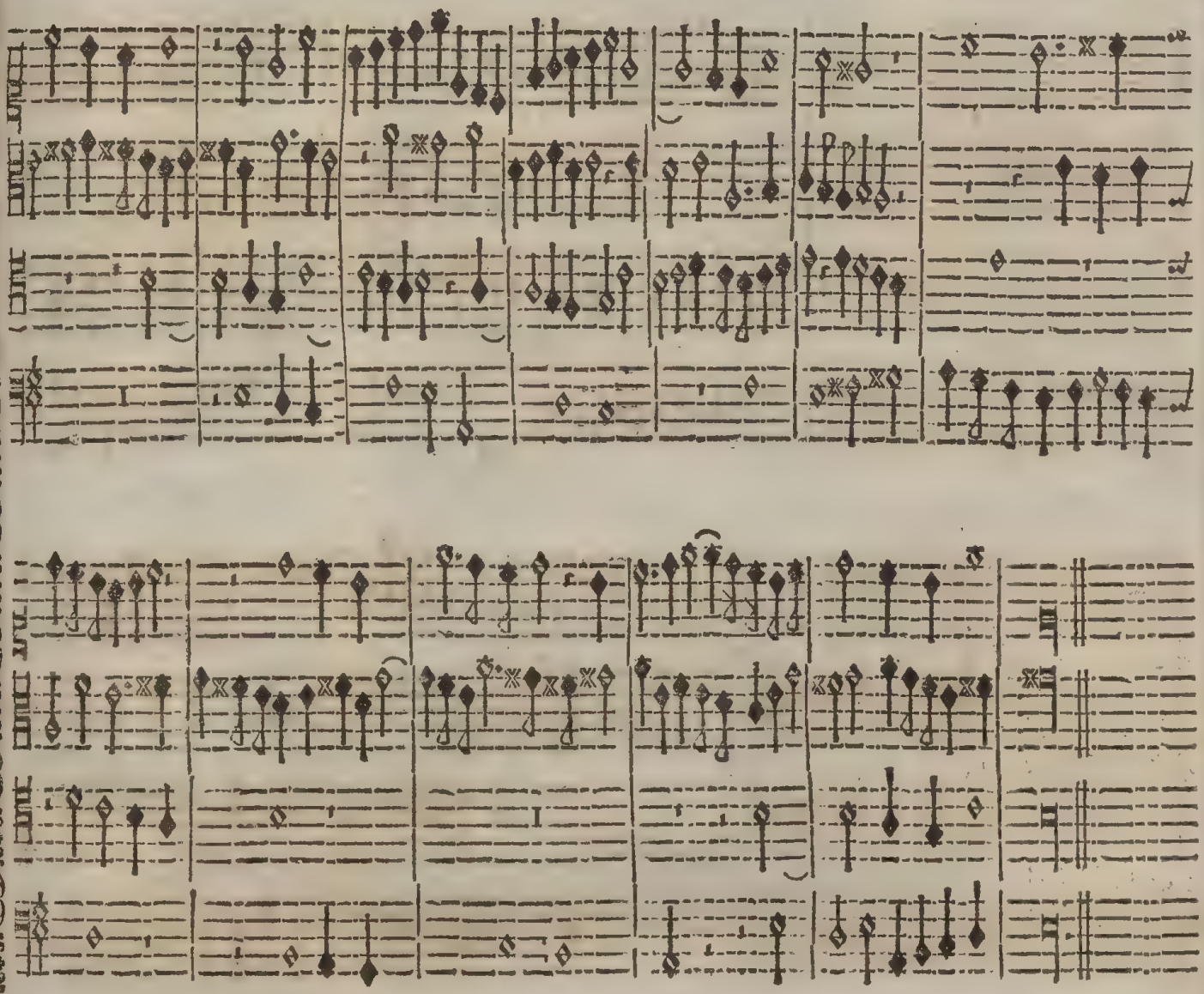




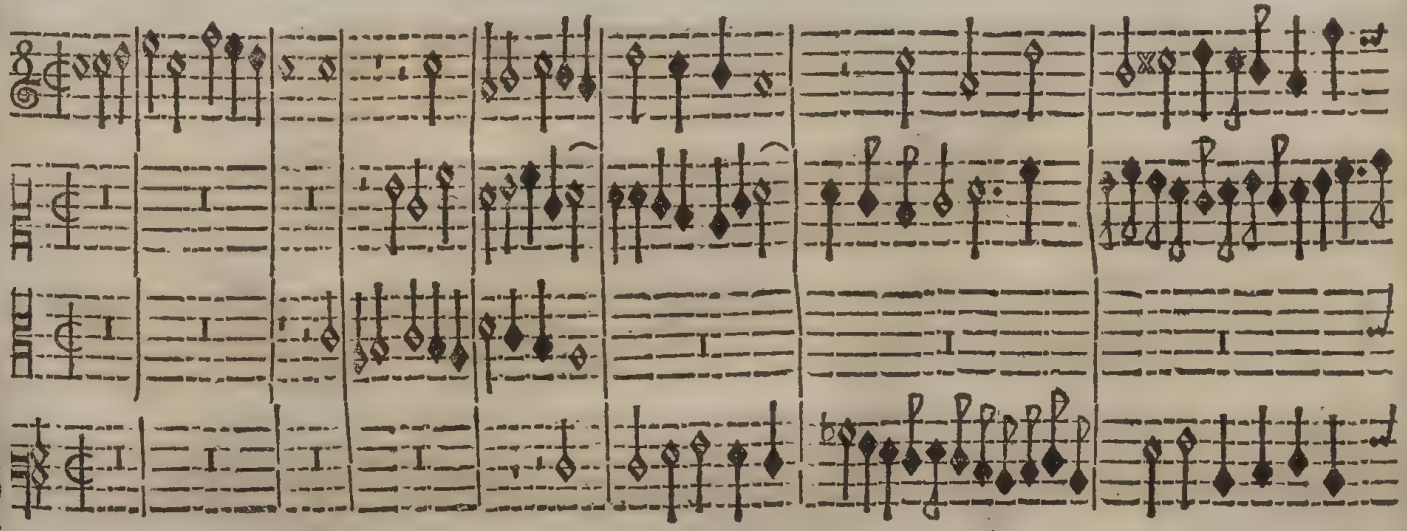
QVARTO TONO CONTRE FVGHE, ET INGANNI.

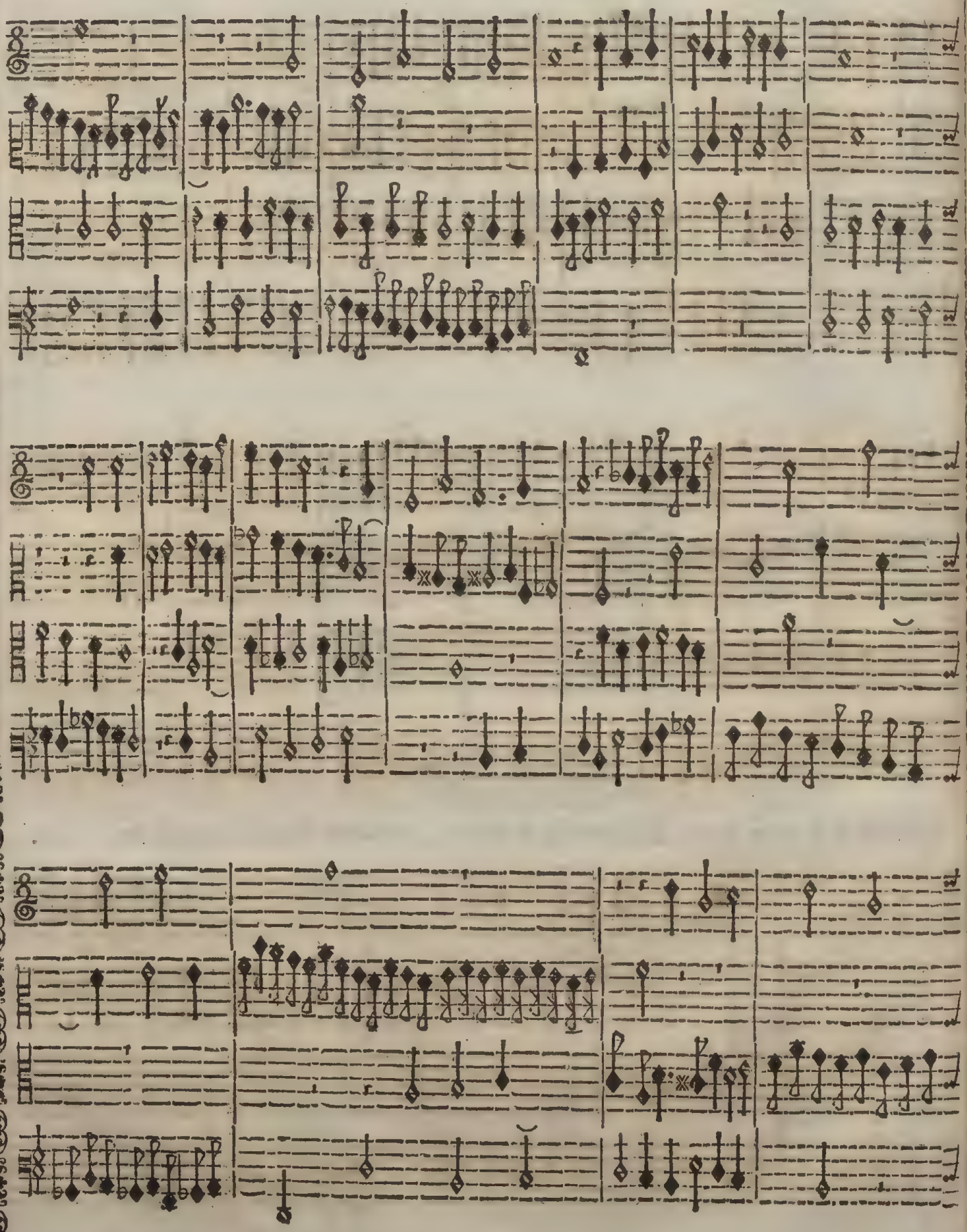


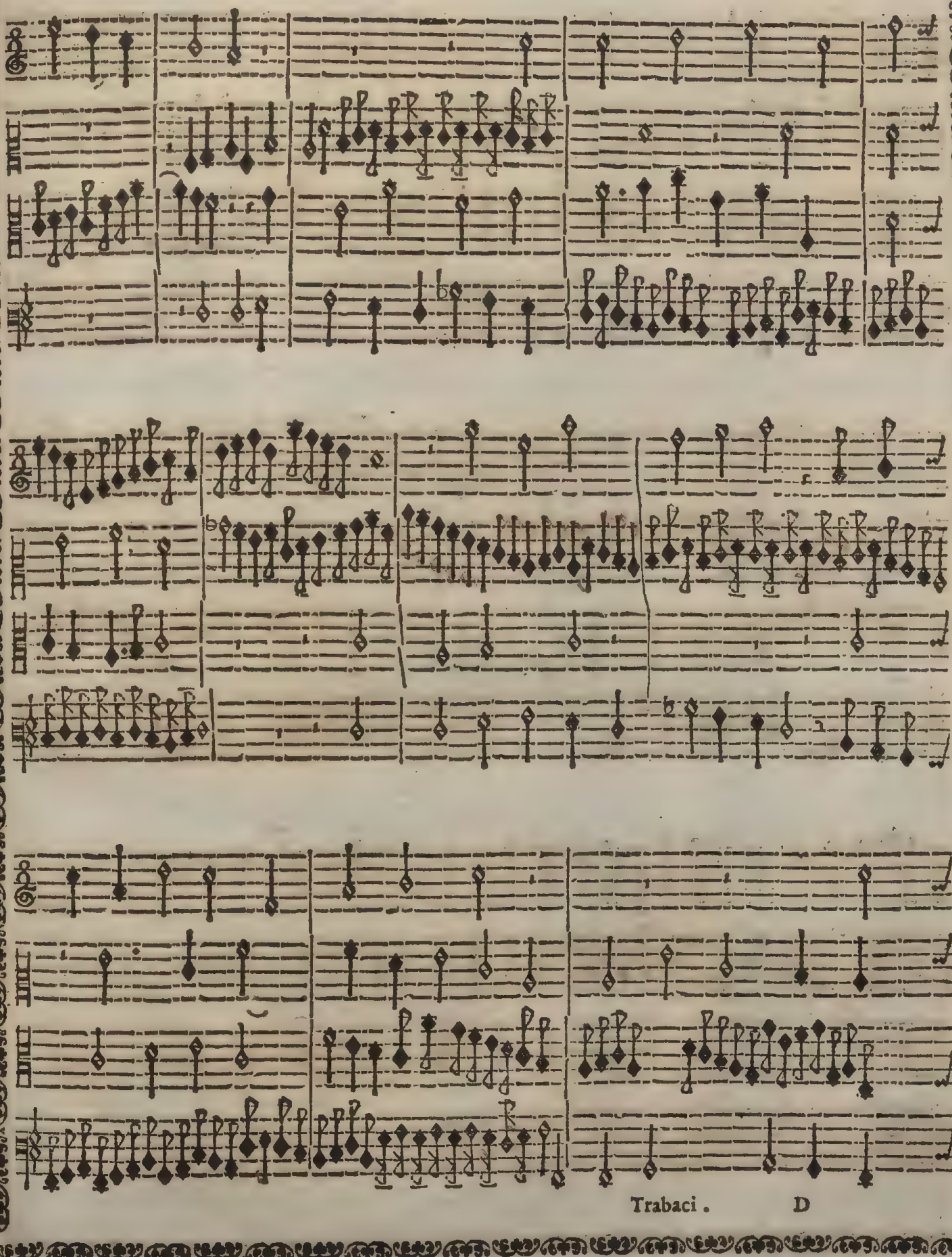


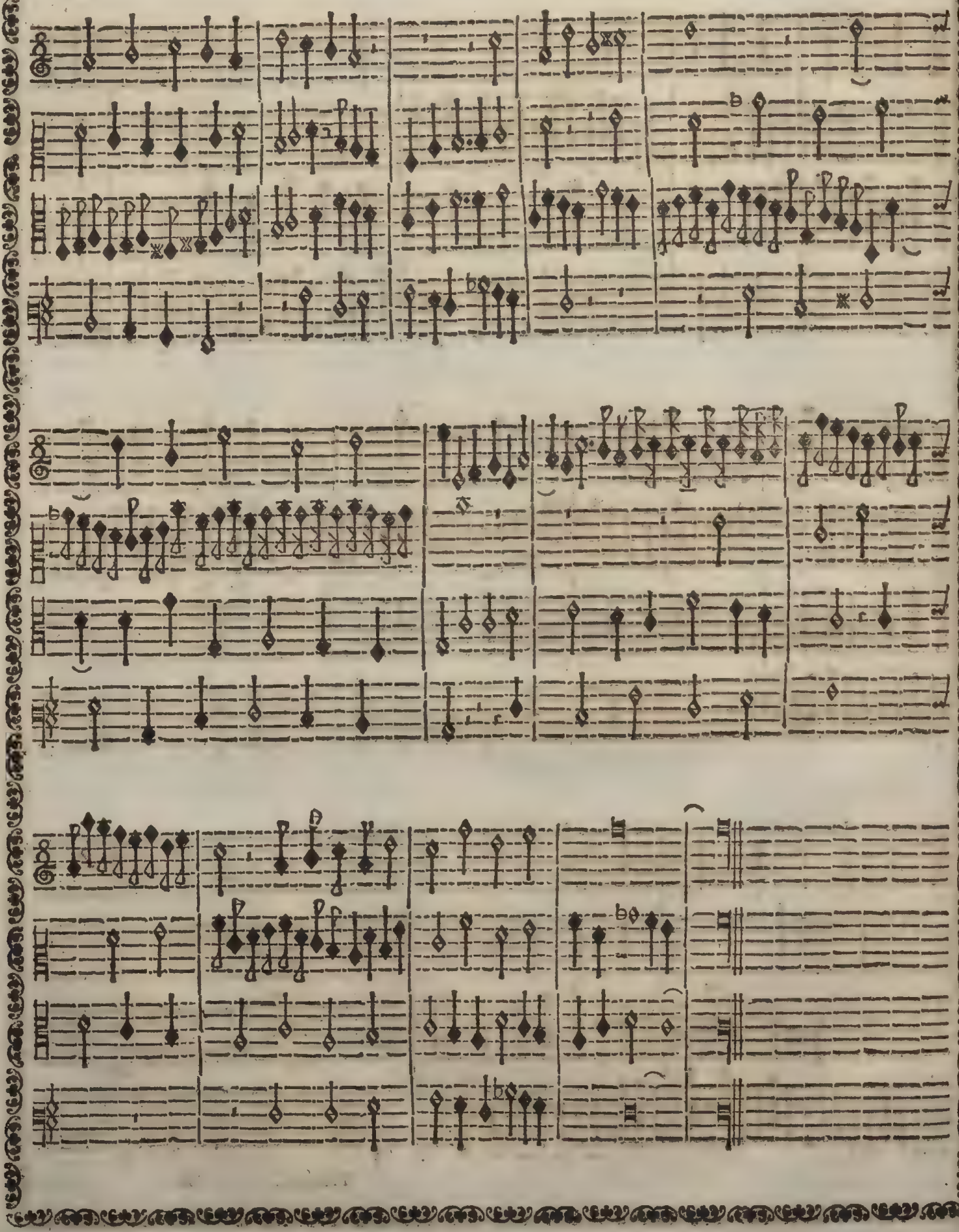


QVINTO TONO CON QVATTRO FVGHE, ET NOTE CHE PASSANO PER FALSE.

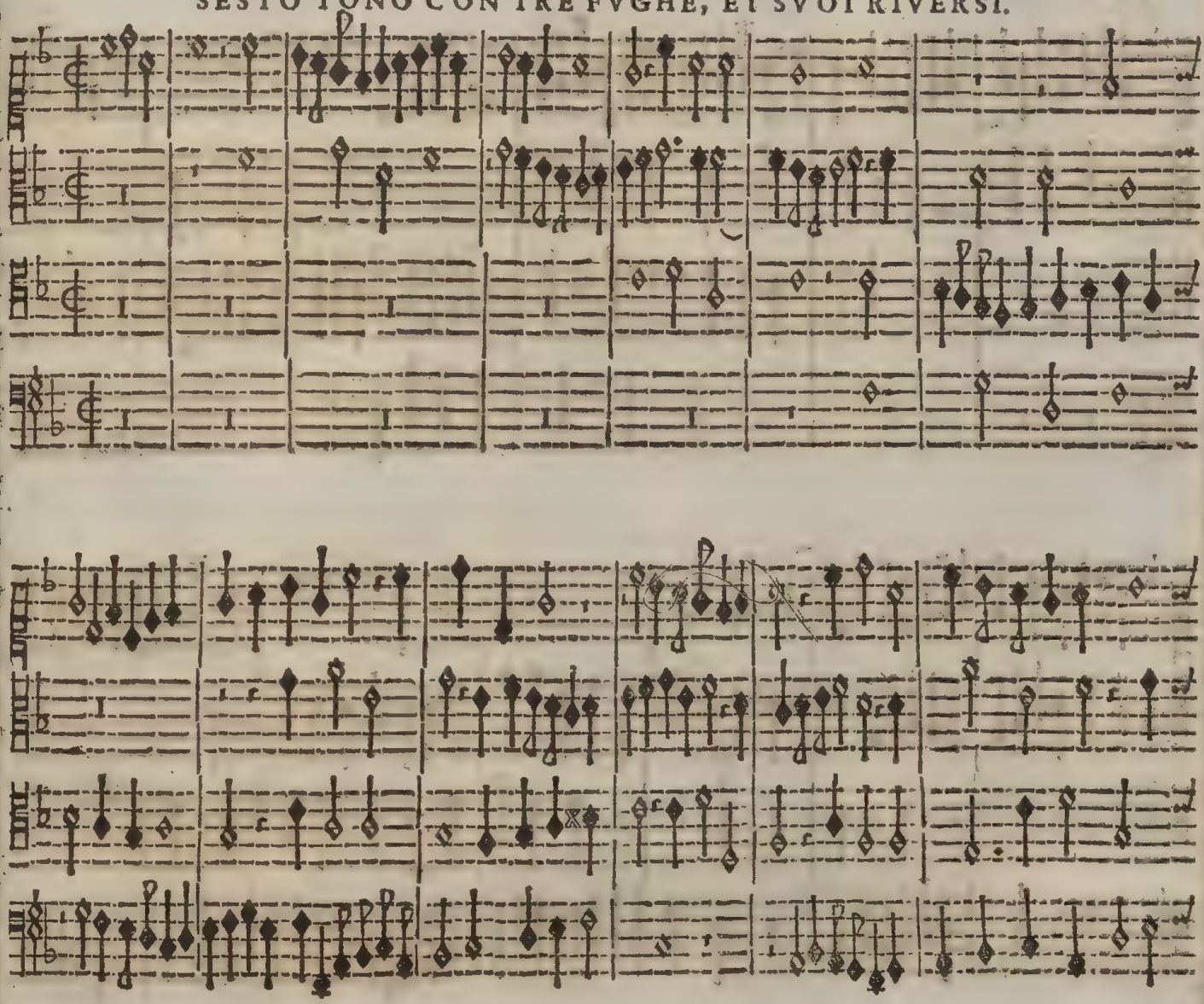




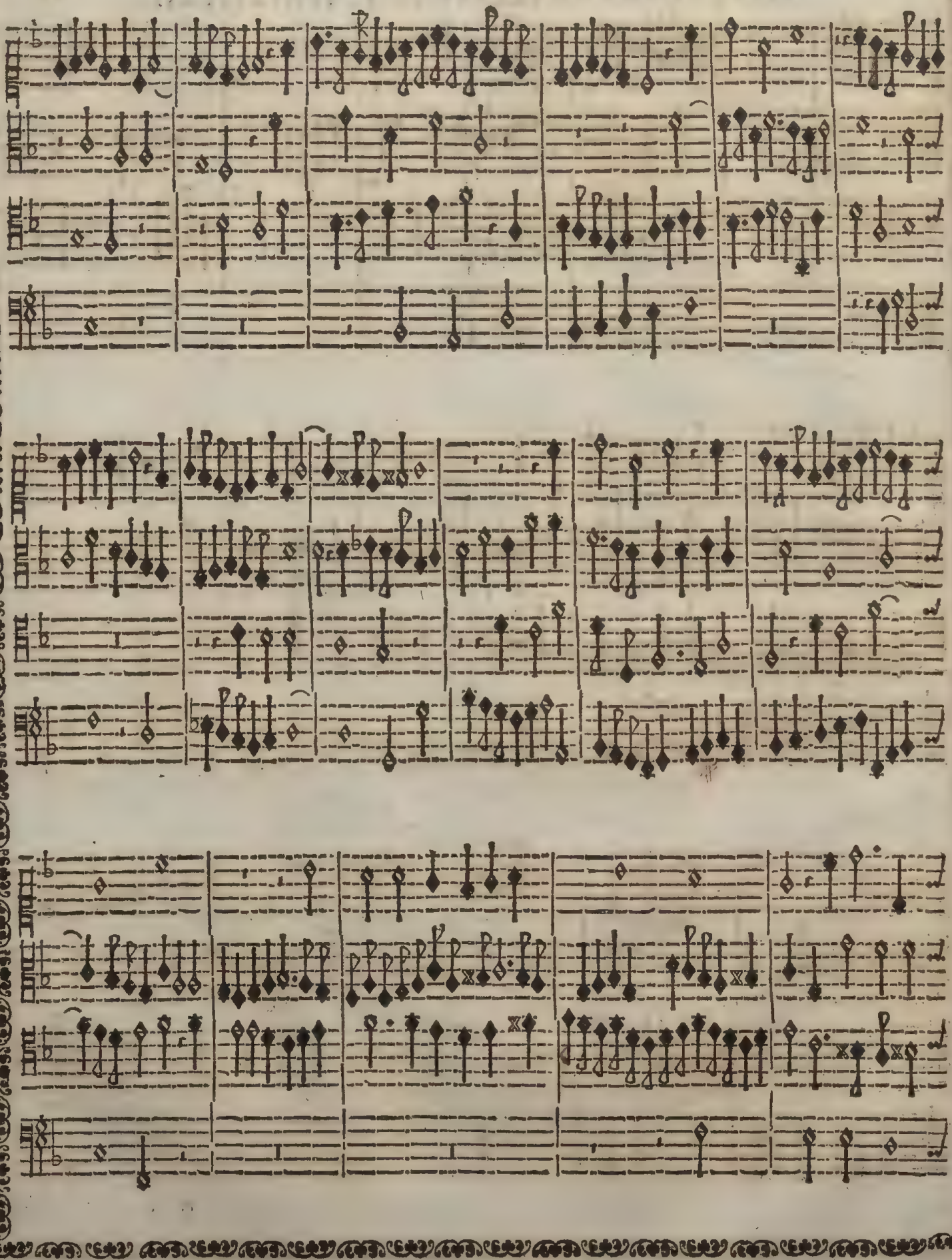


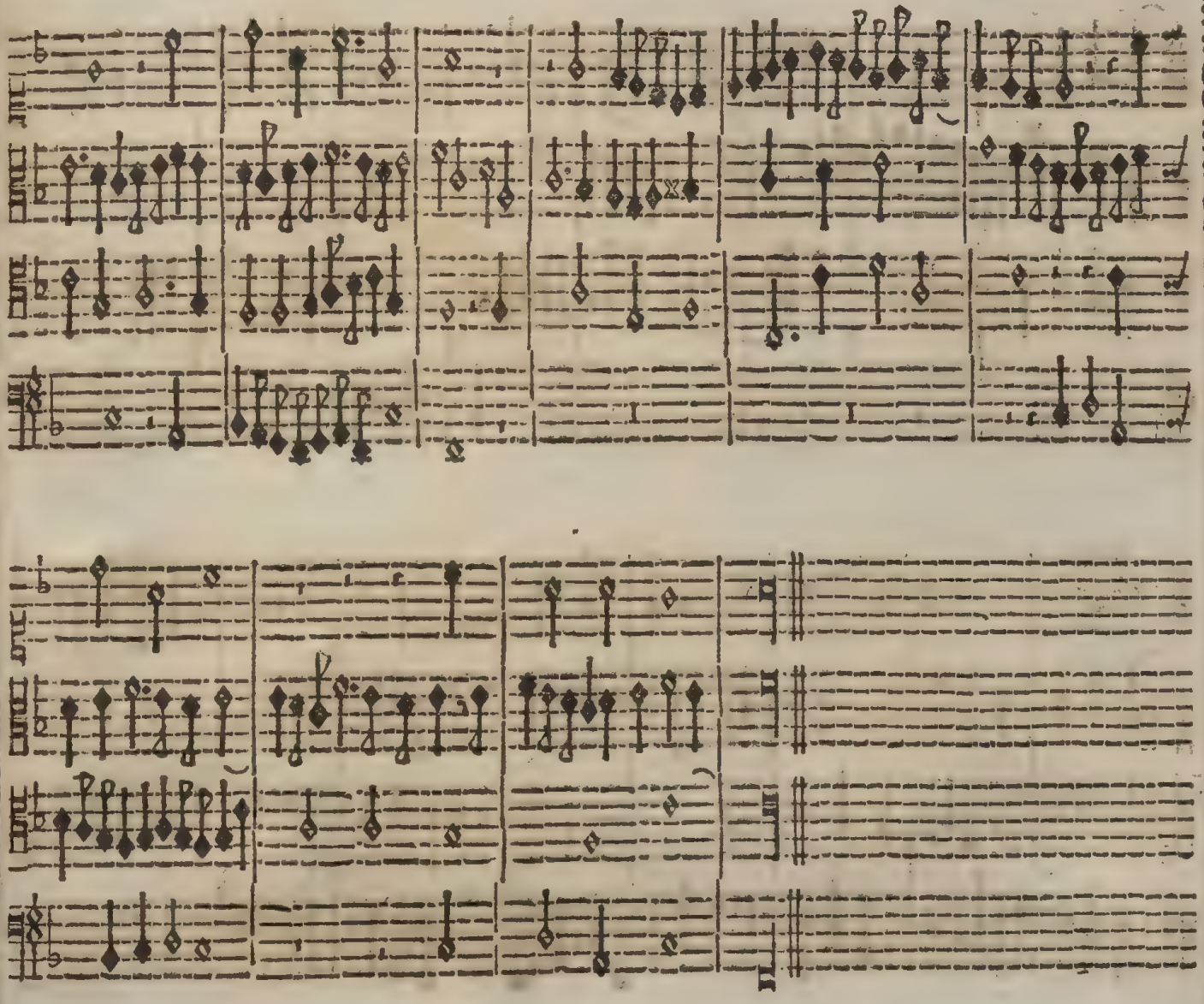


SESTO TONO CON TRE FVGHE, ET SVOI RIVERSI.

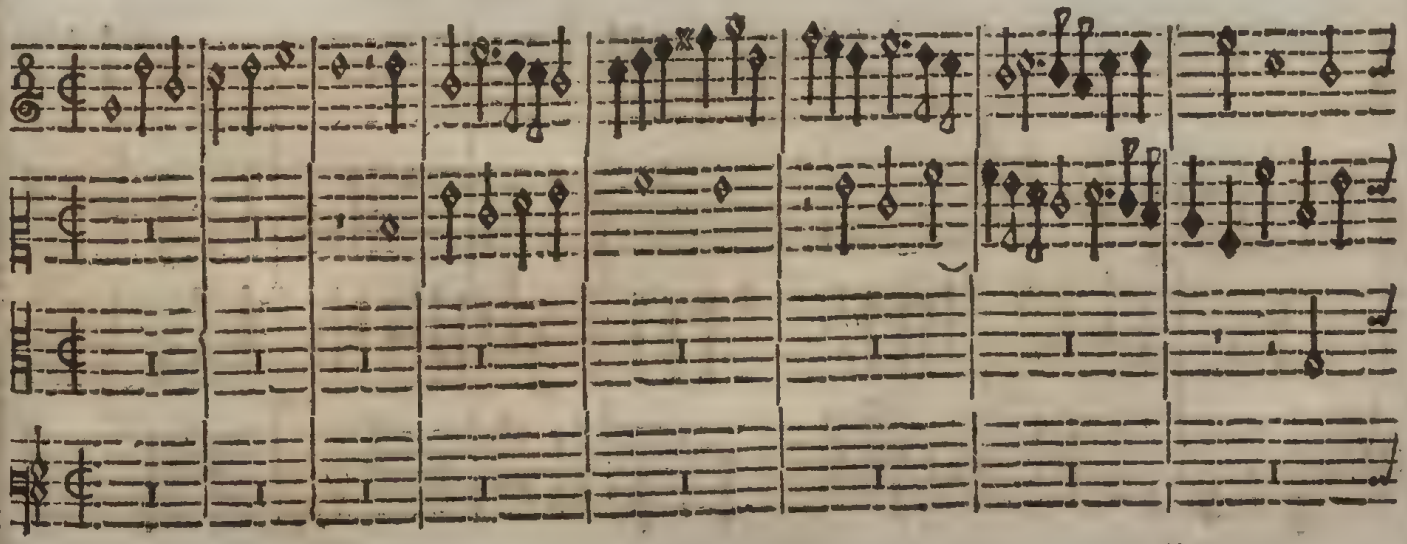


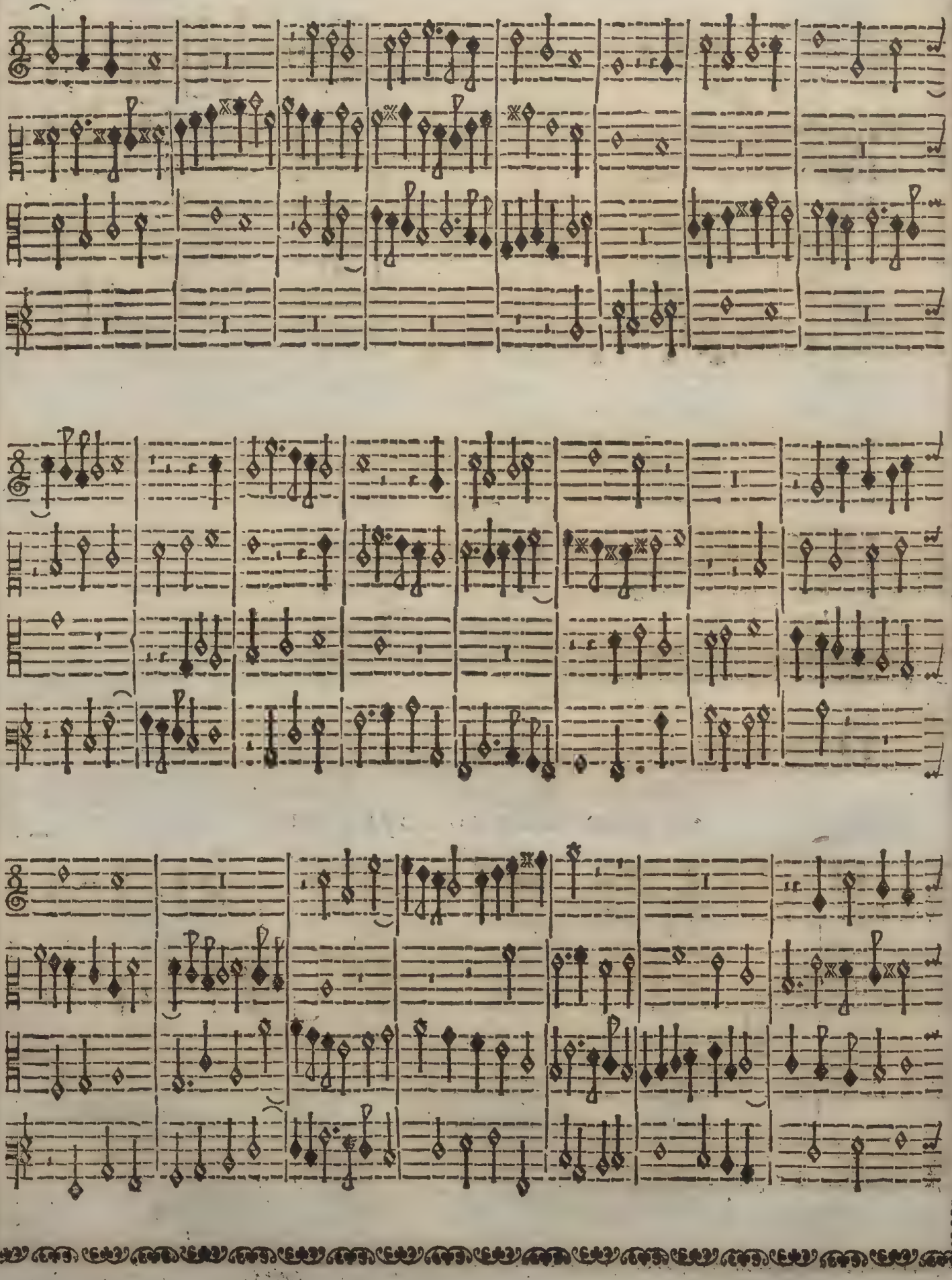
Riuersi.

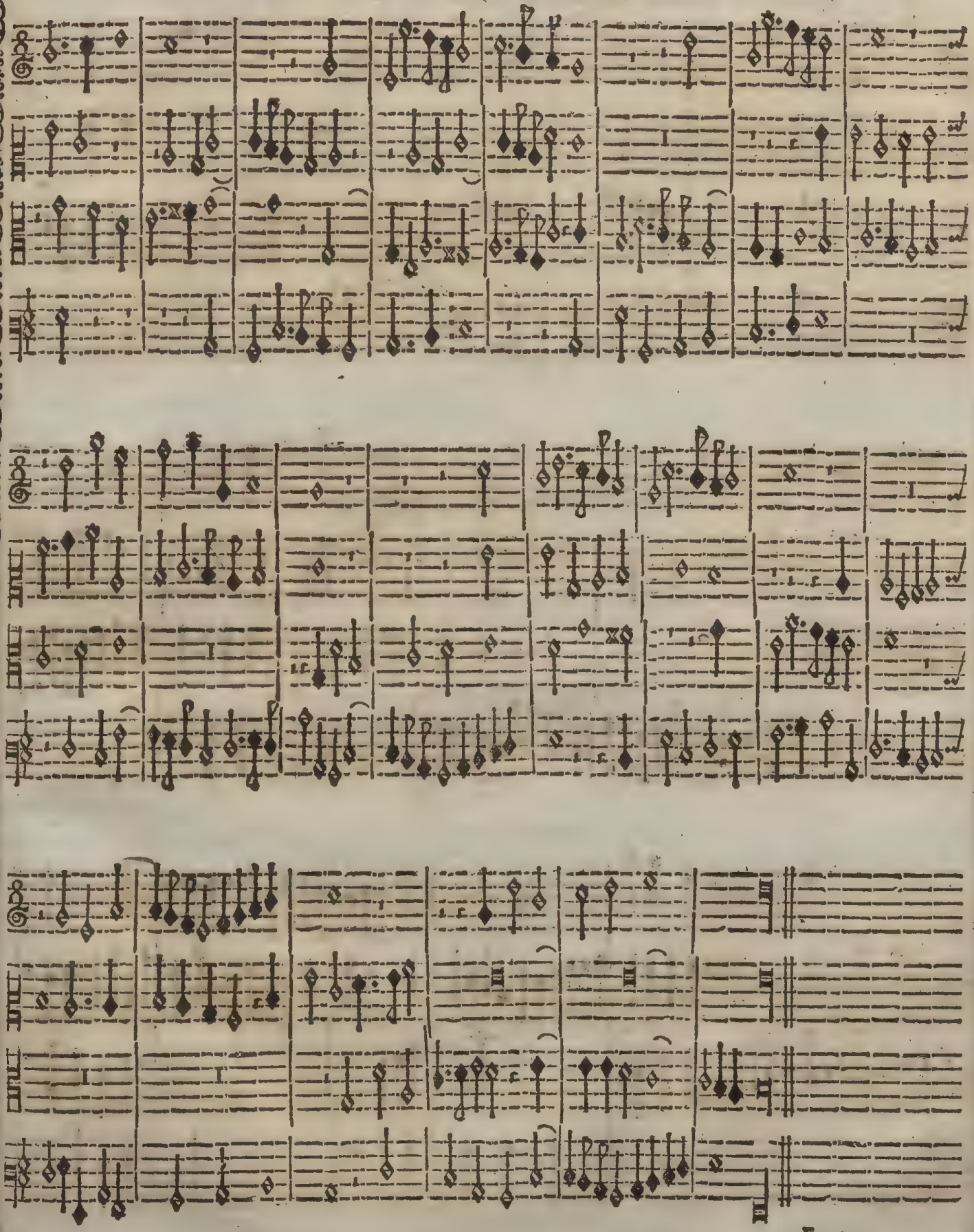




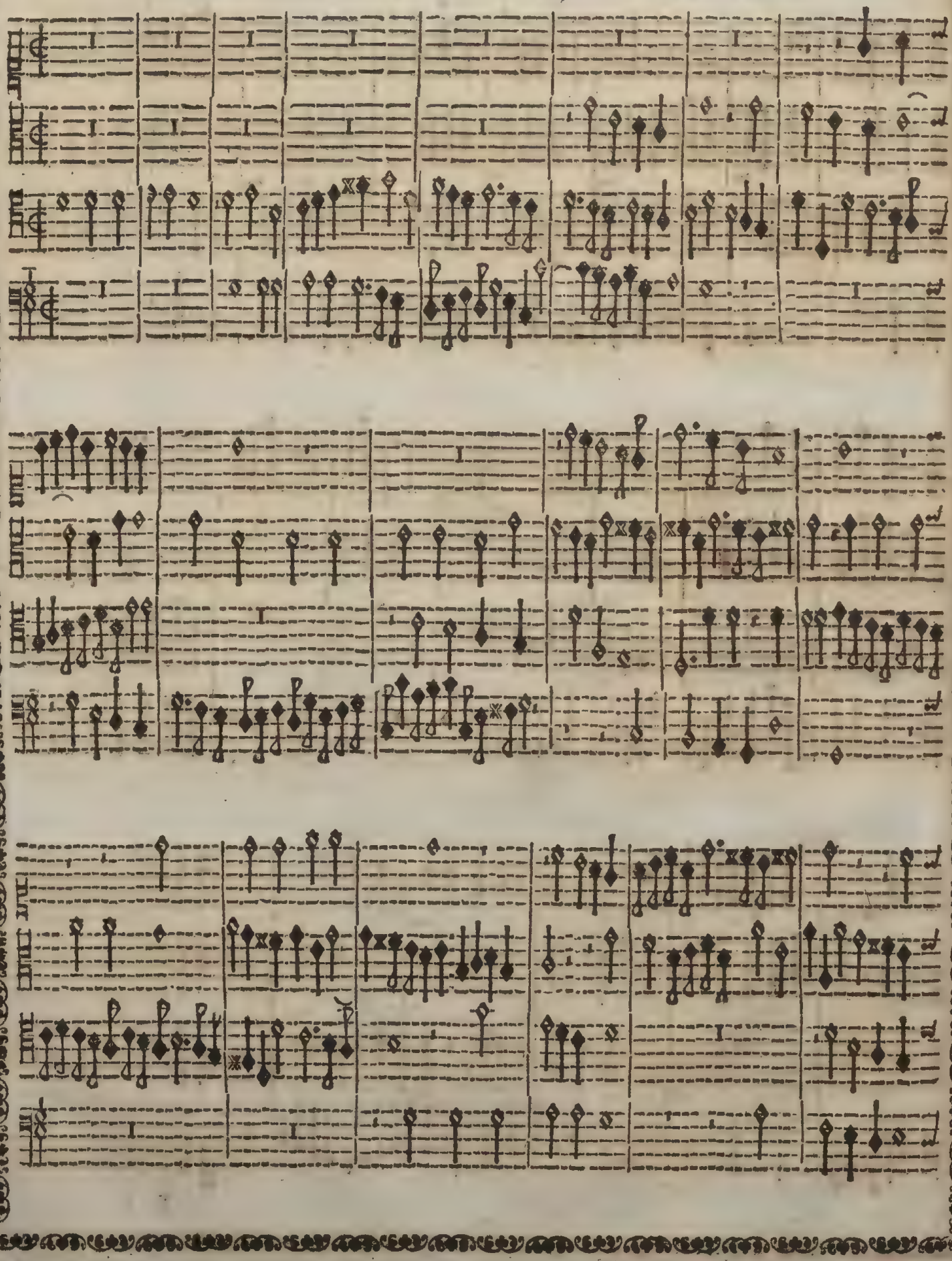
SETTIMO TONO CON DVE FVGHE.

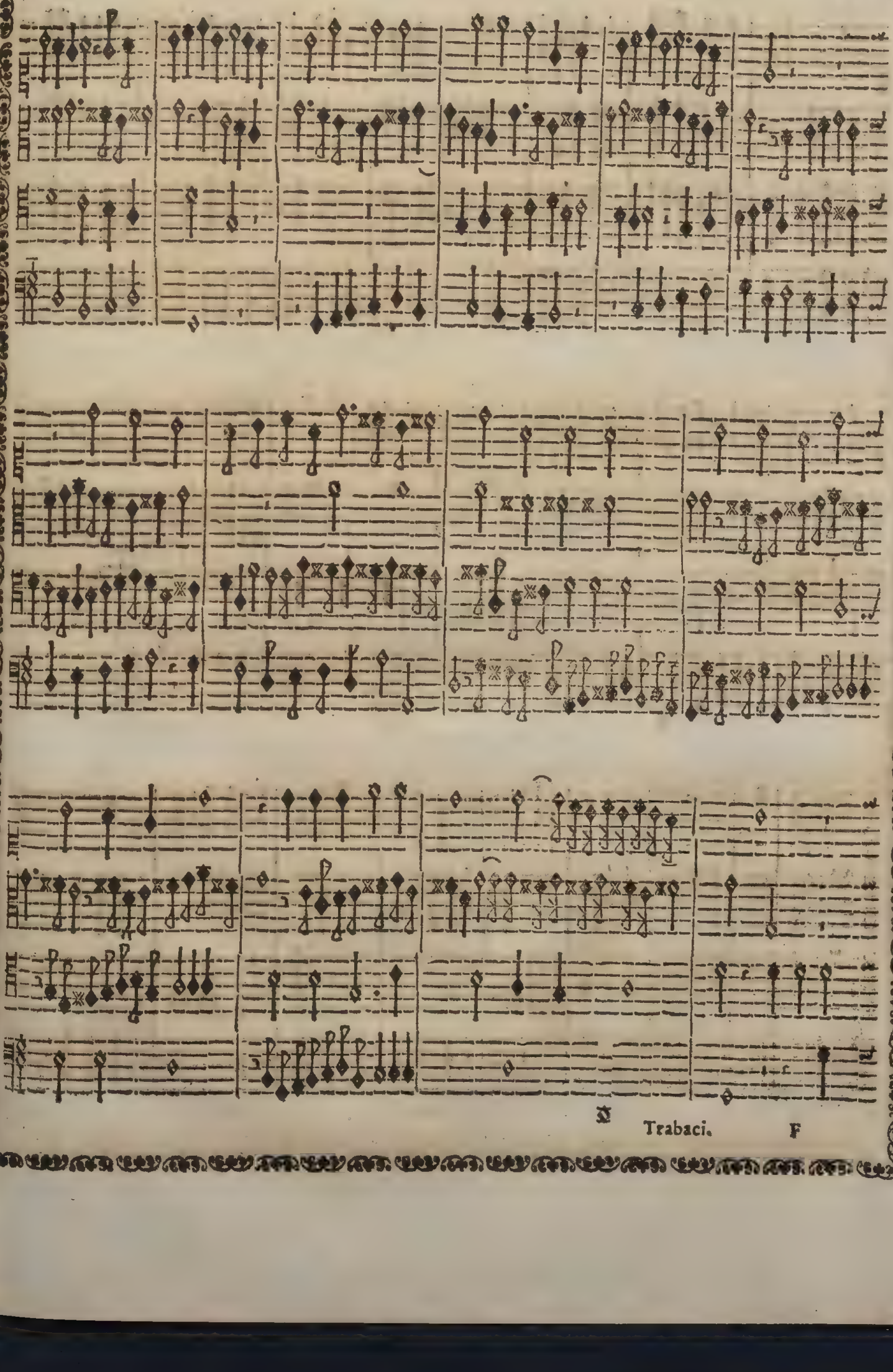


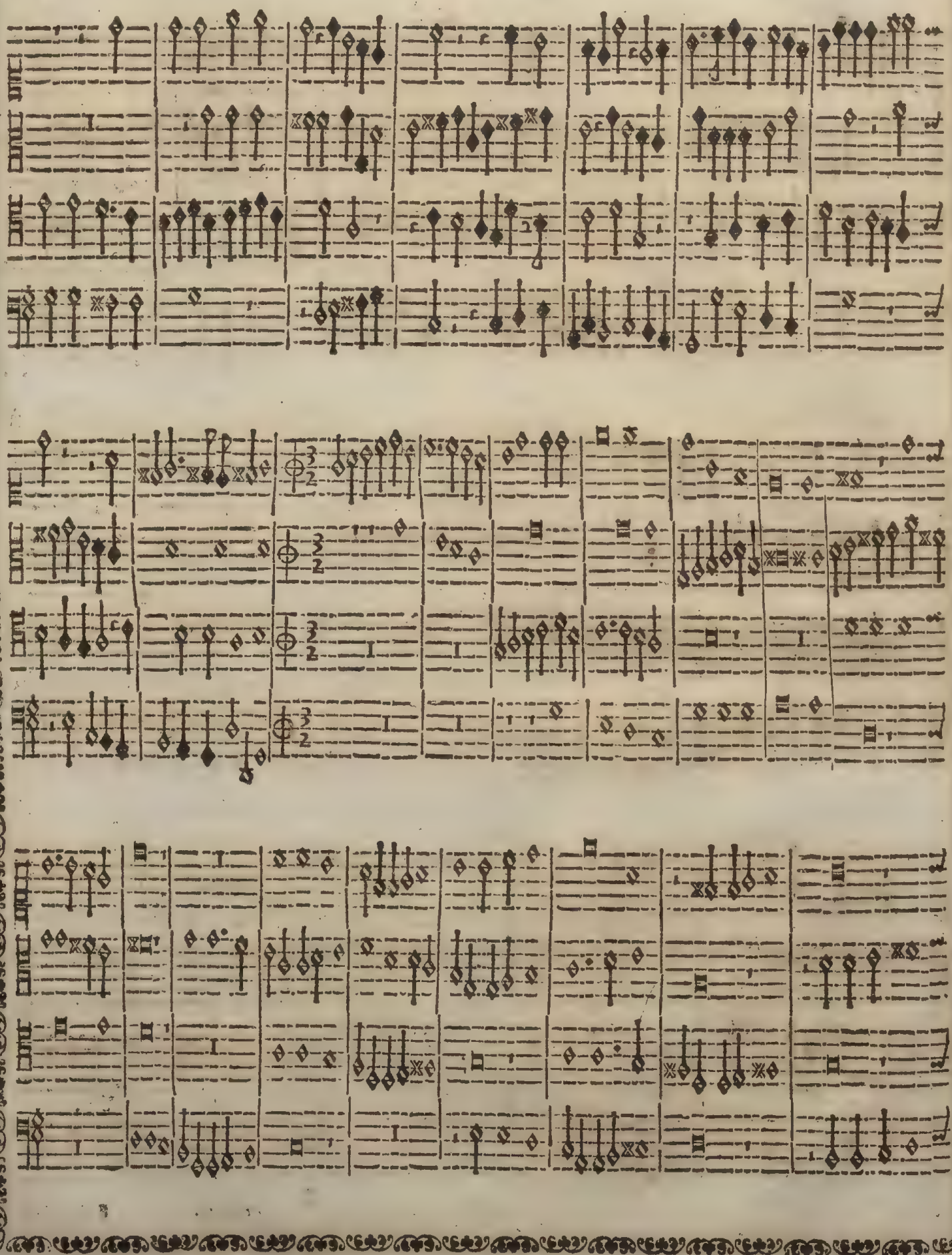


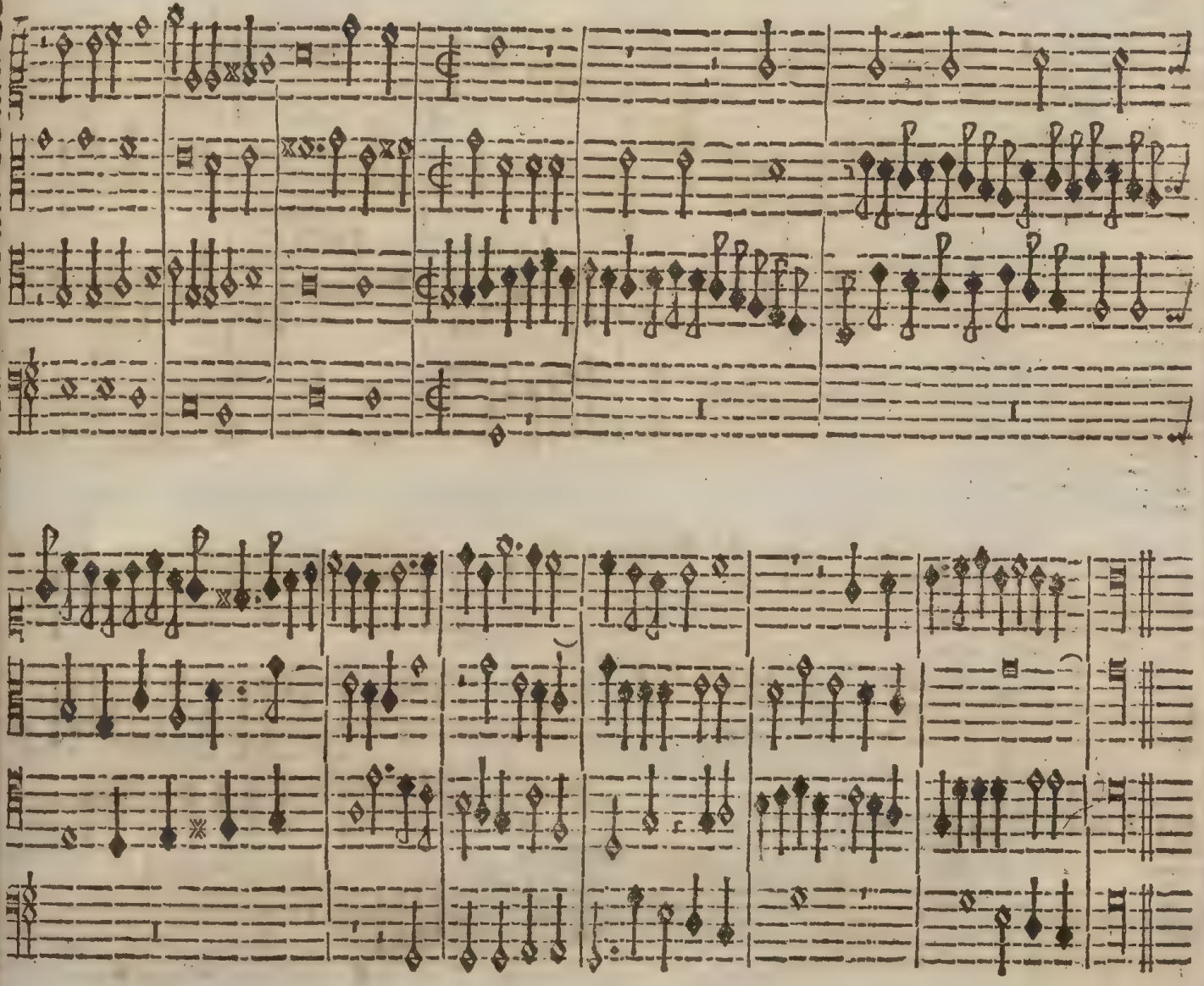


OTTAVO TONO SOPRA RVGIERO, CON TRE FVGHE.

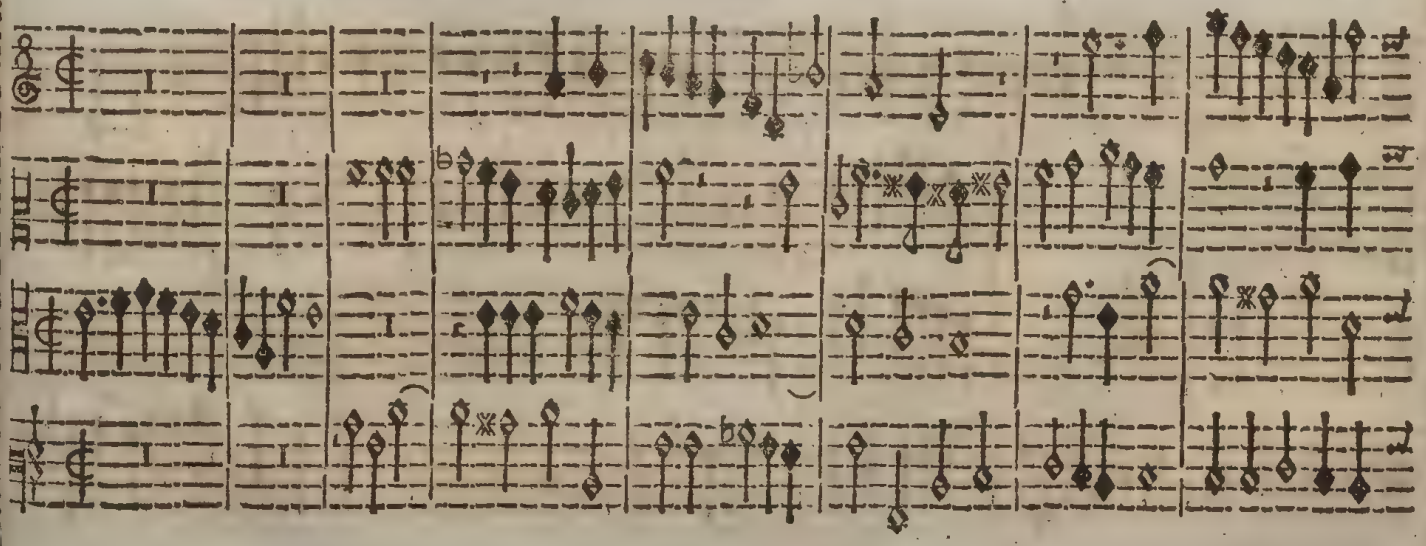


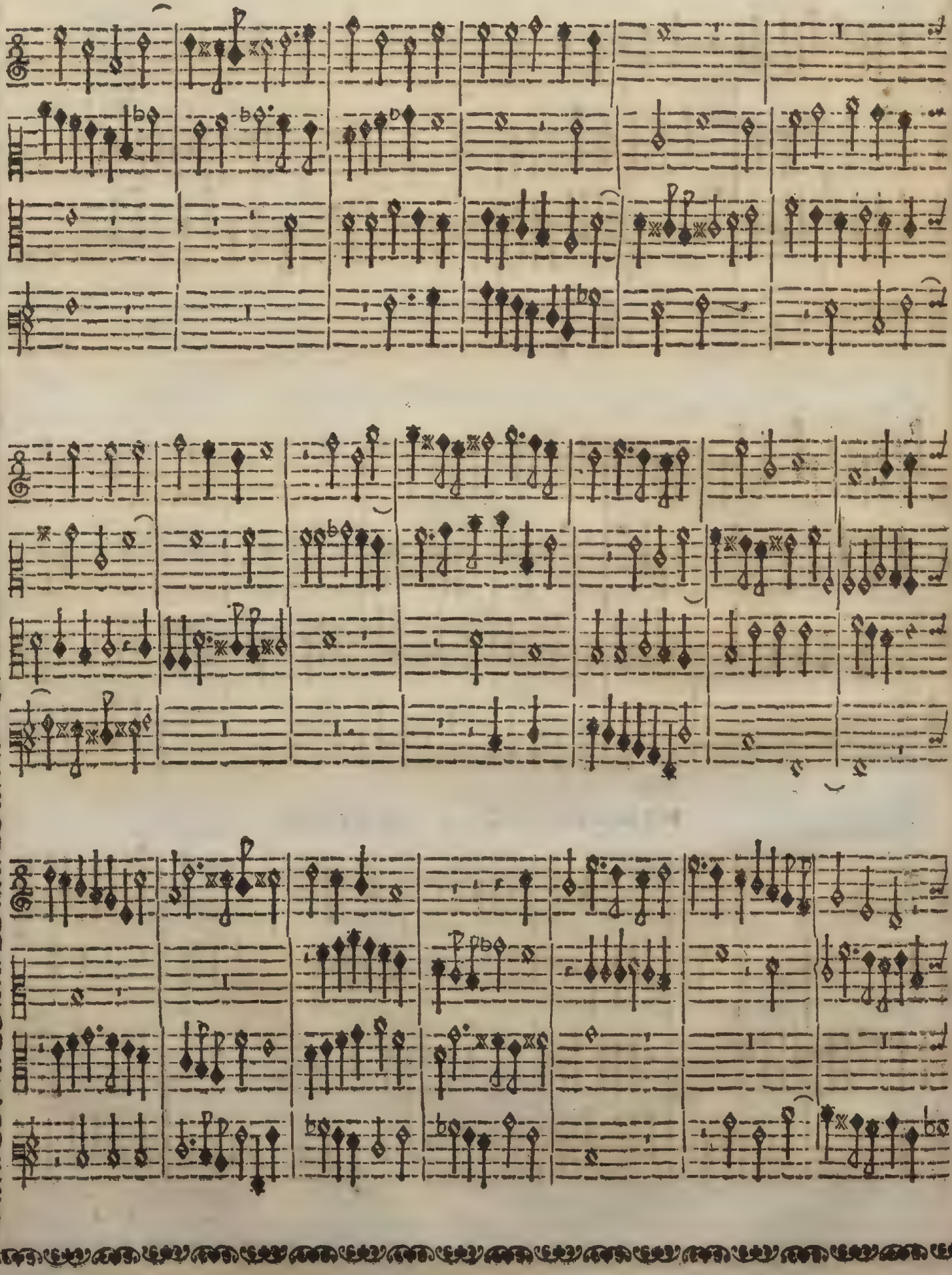


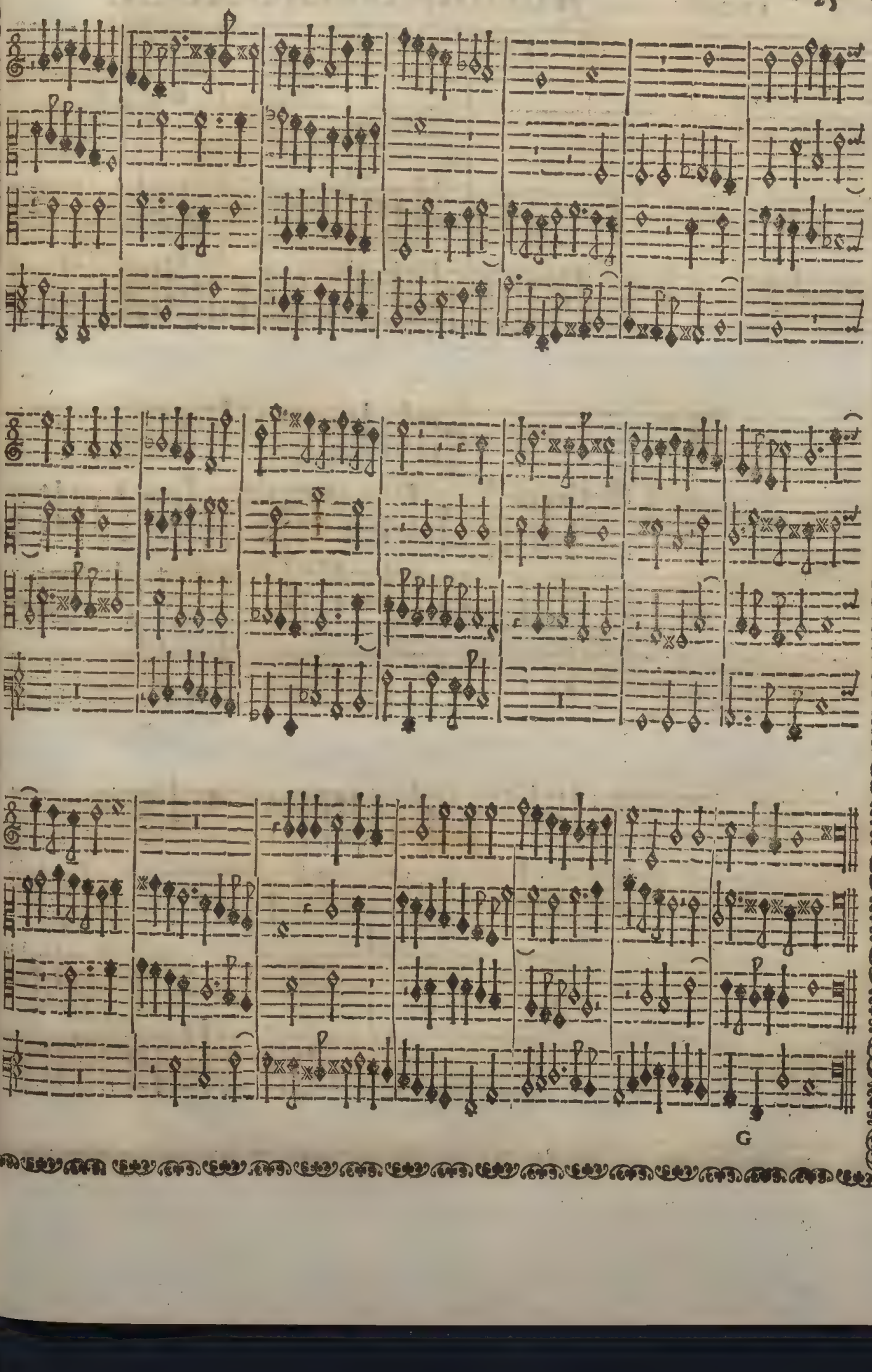




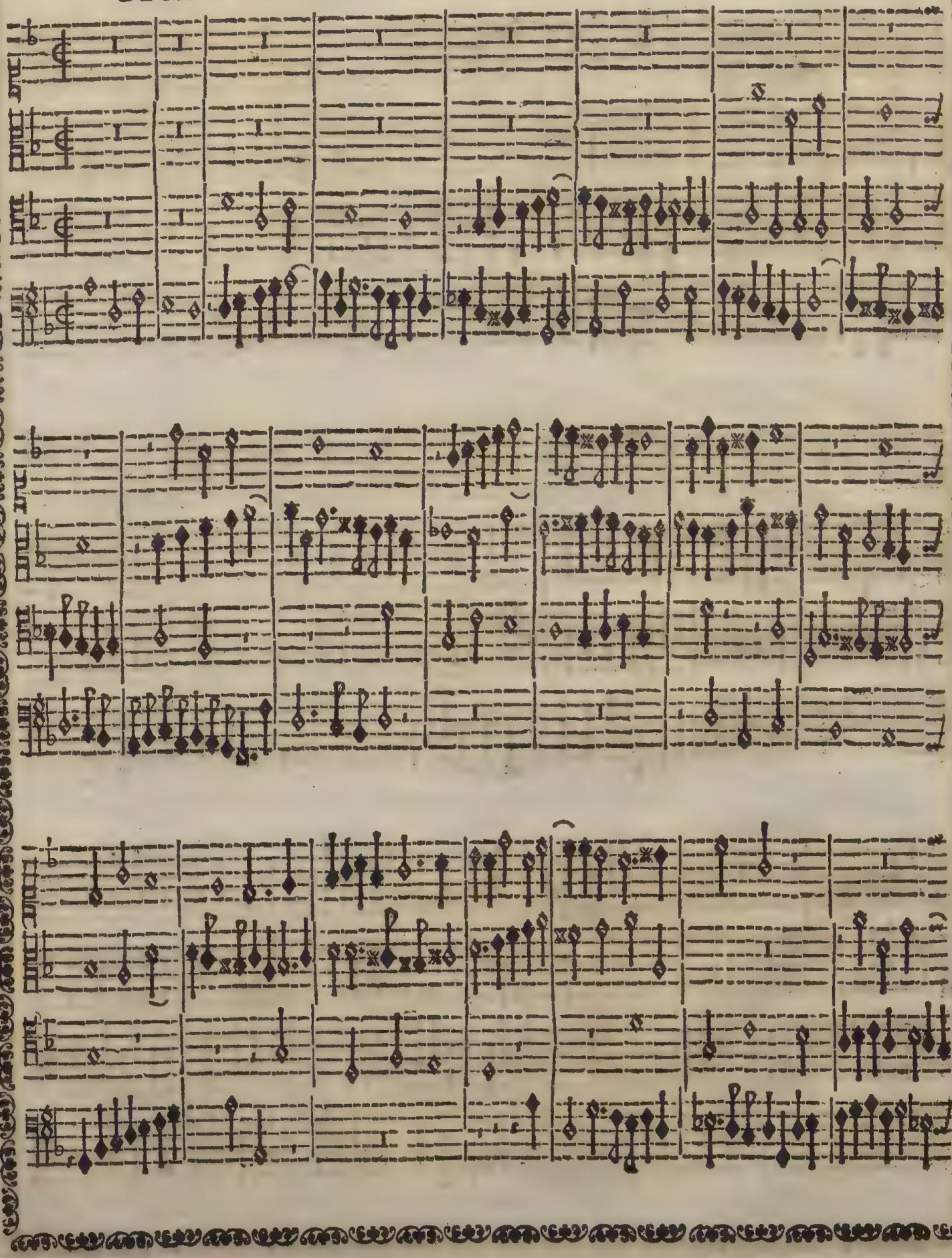
NONO TONO CON TRE FVGHE.

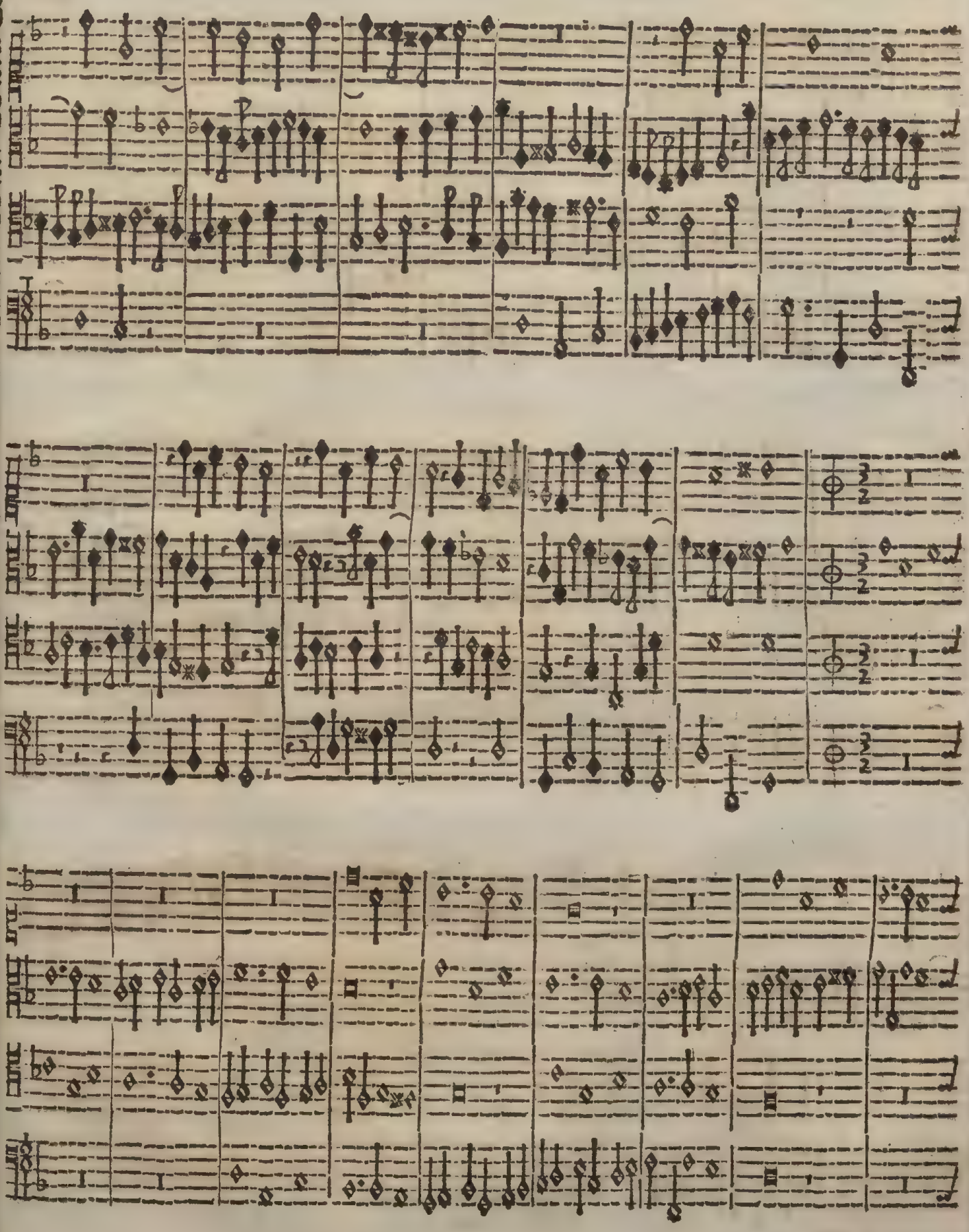


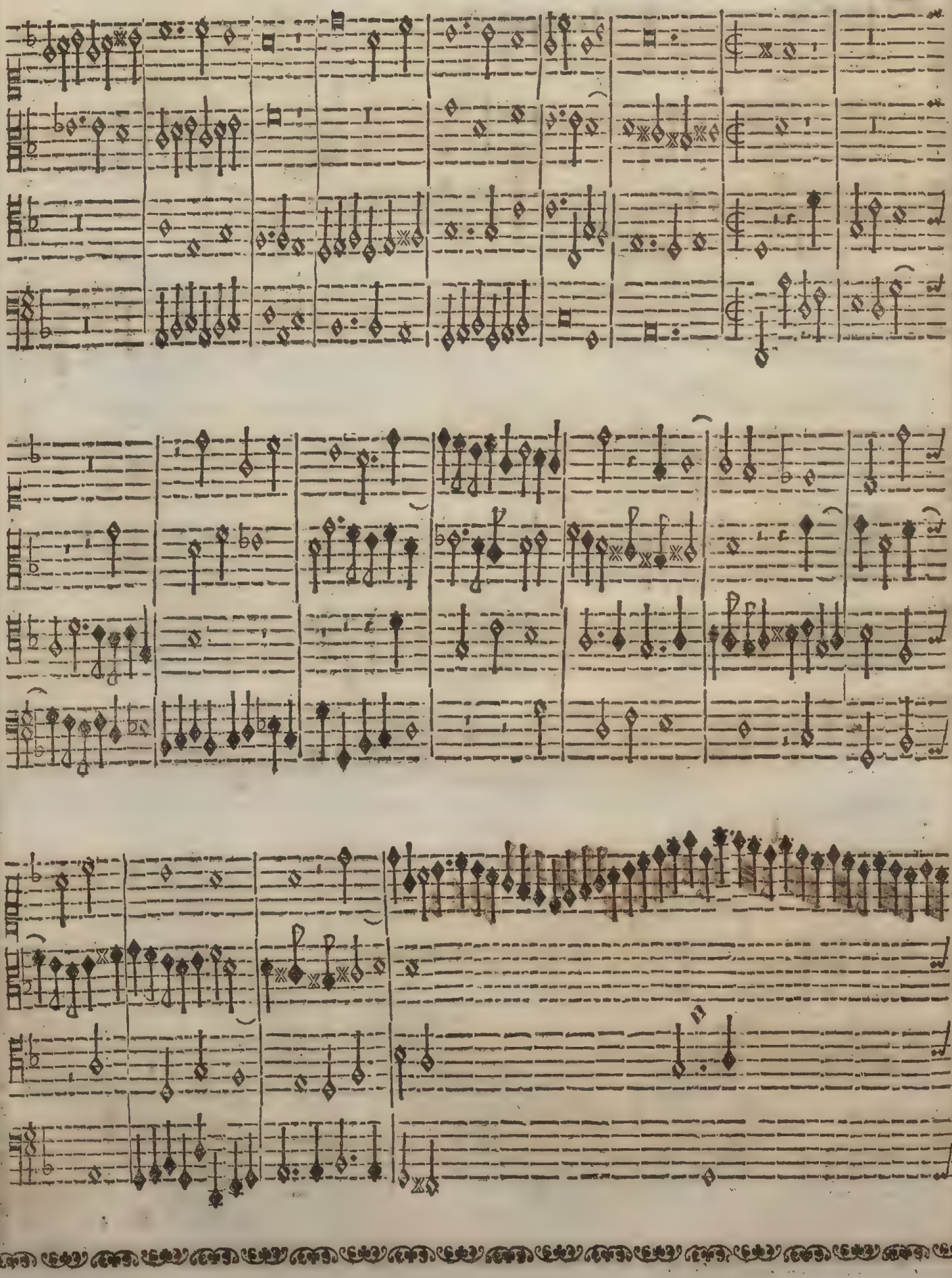


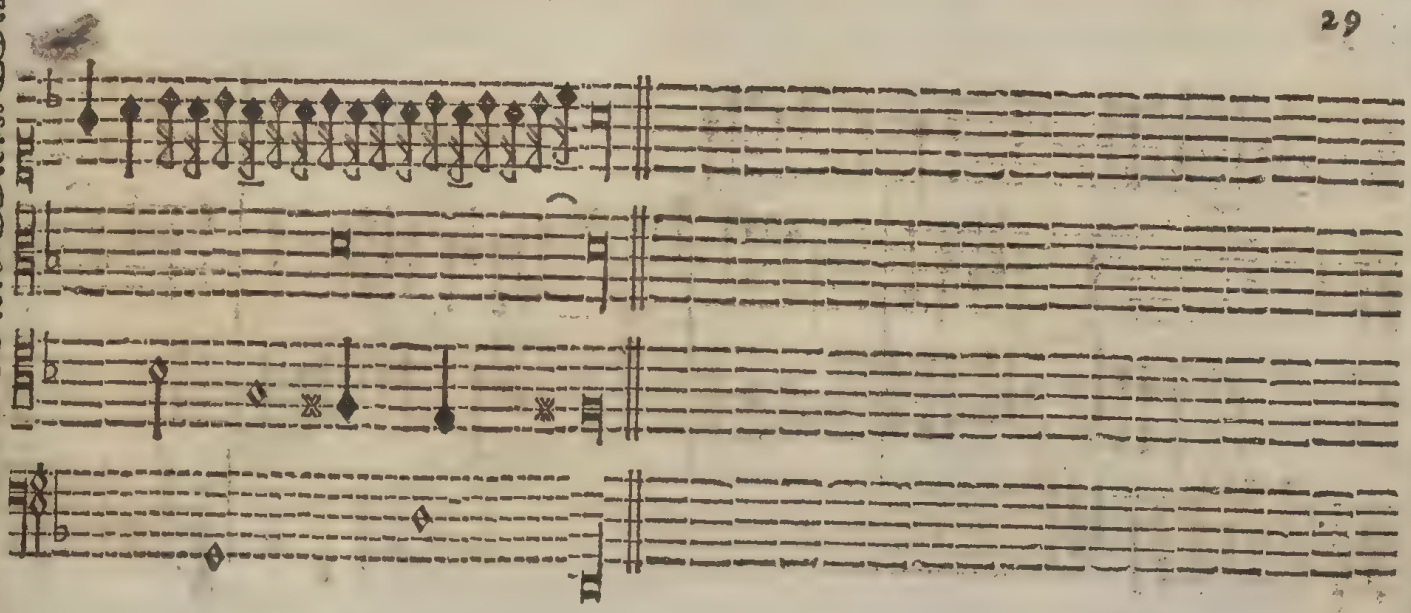


DECIMO TONO TRASPORTATO CON VNA FVGHA SOLA.









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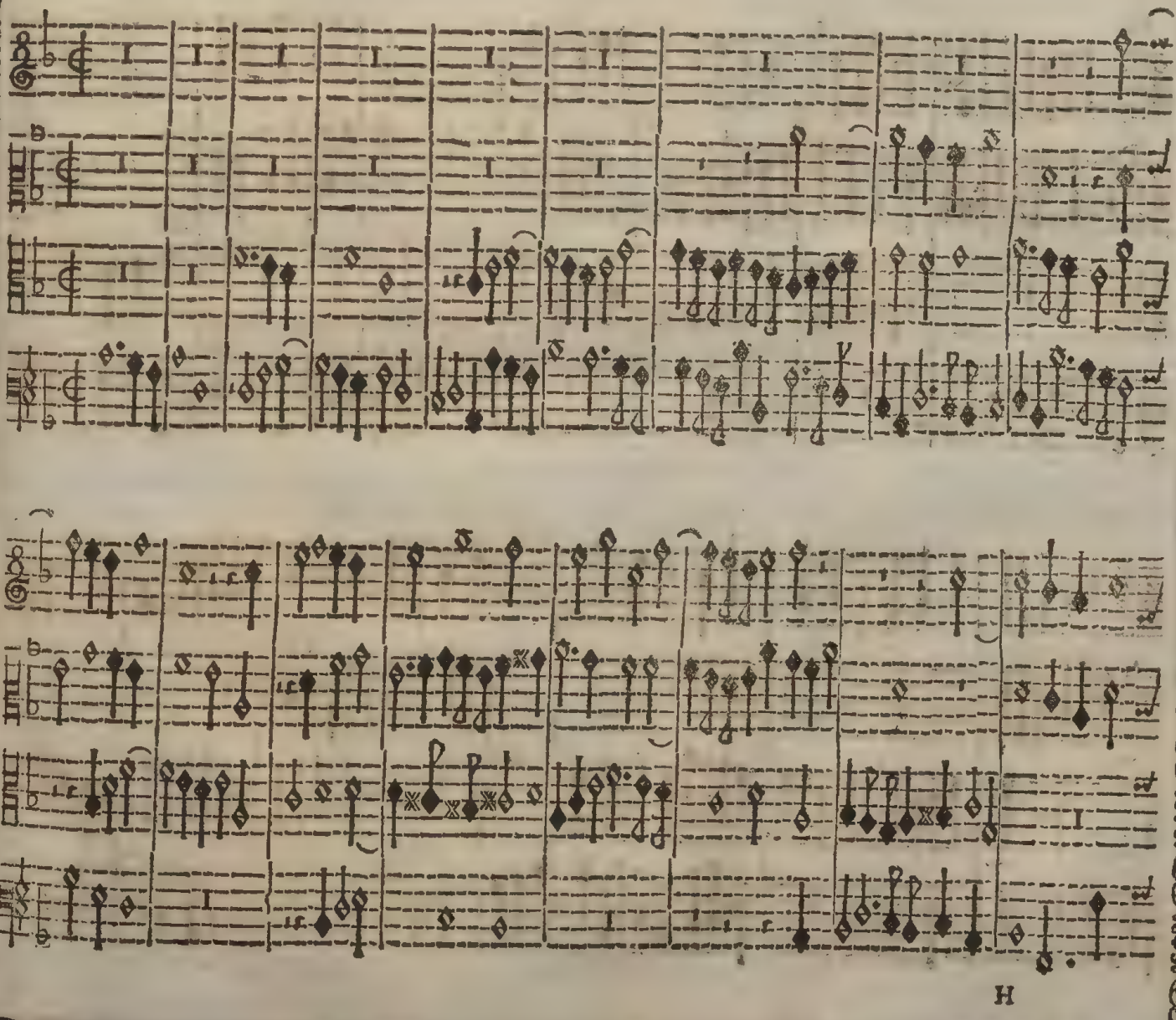

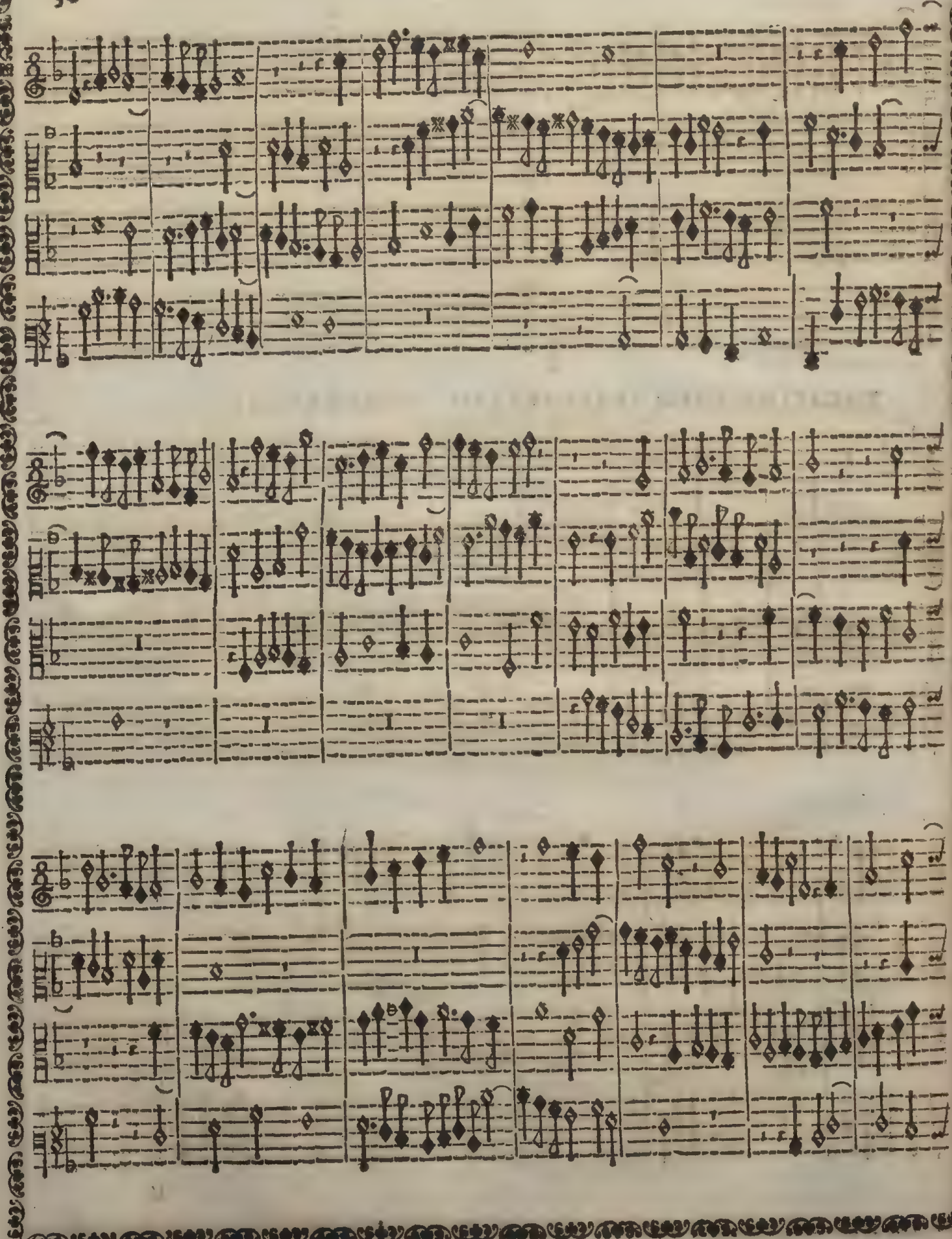

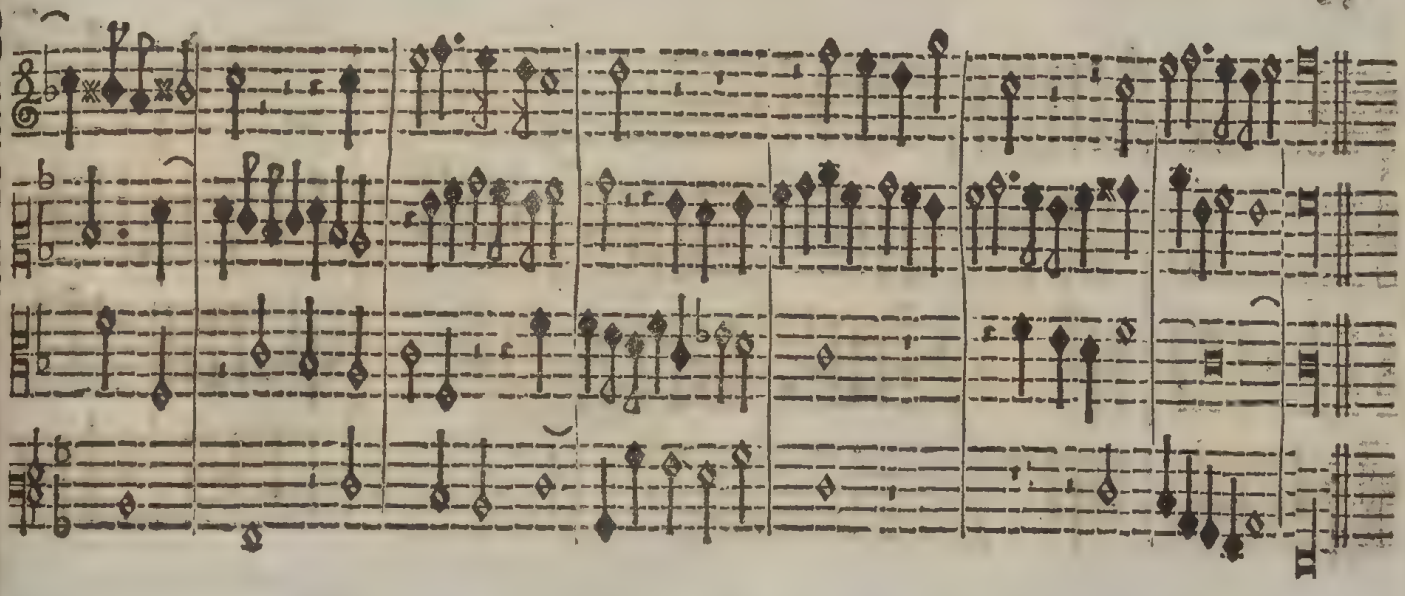

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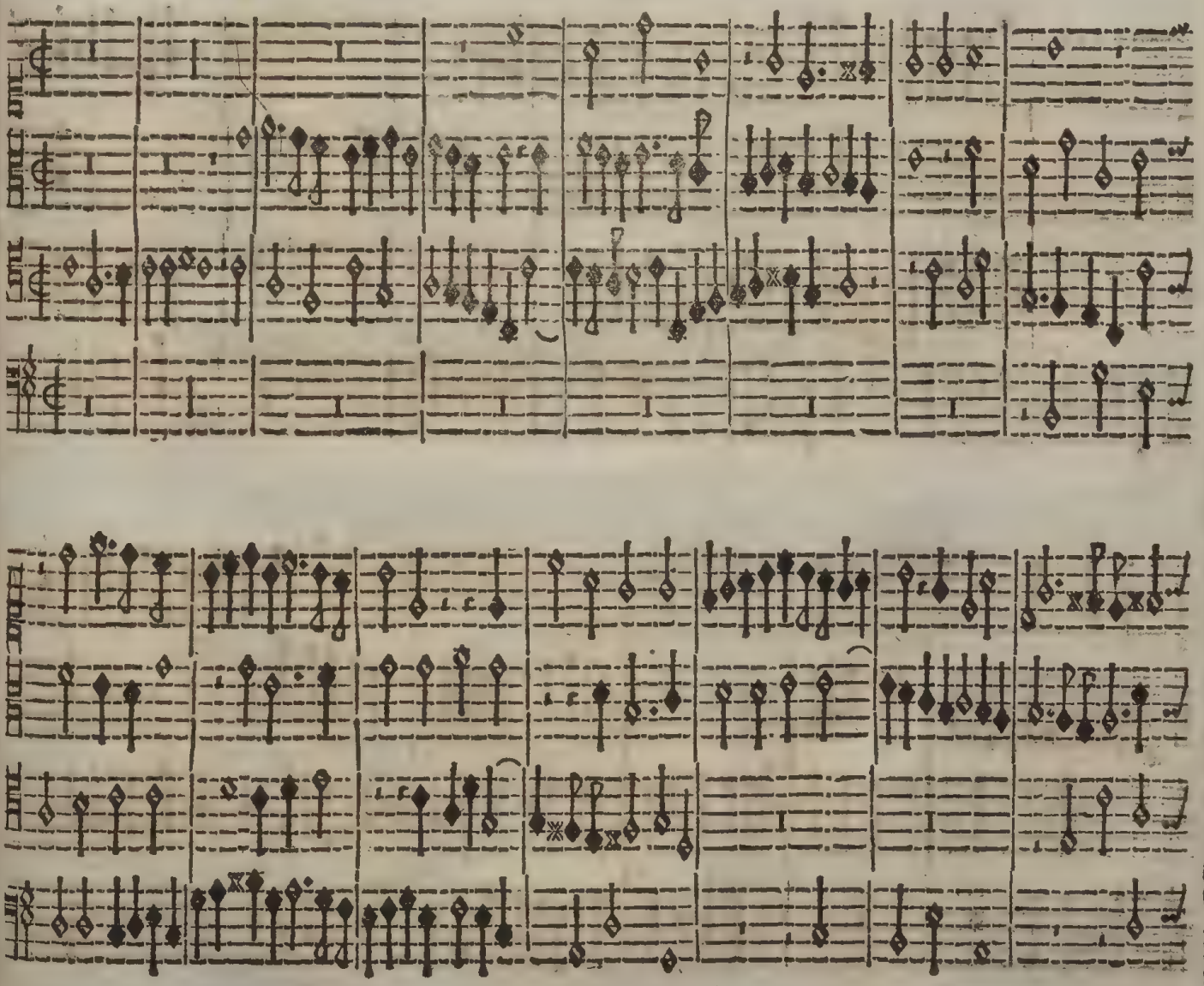
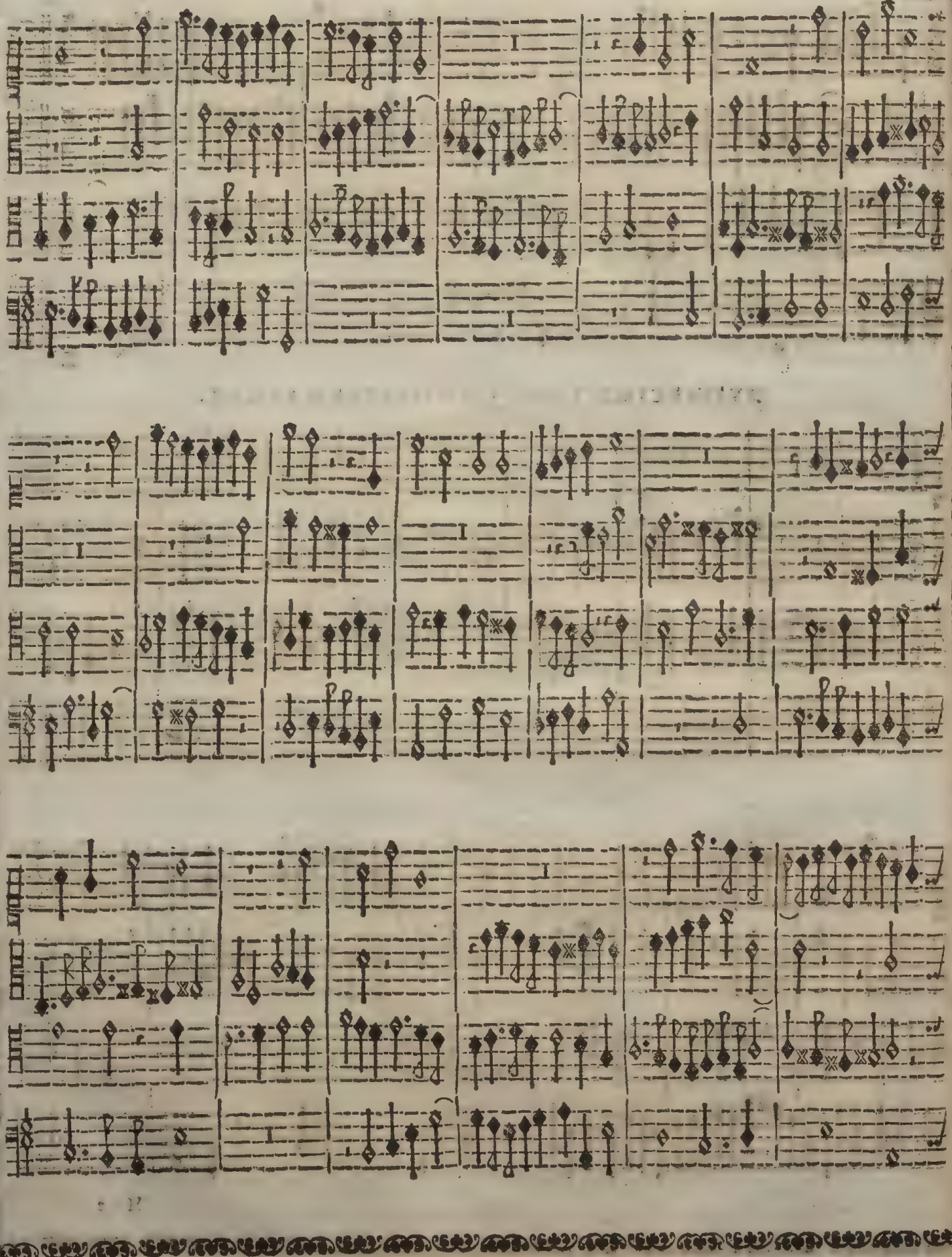
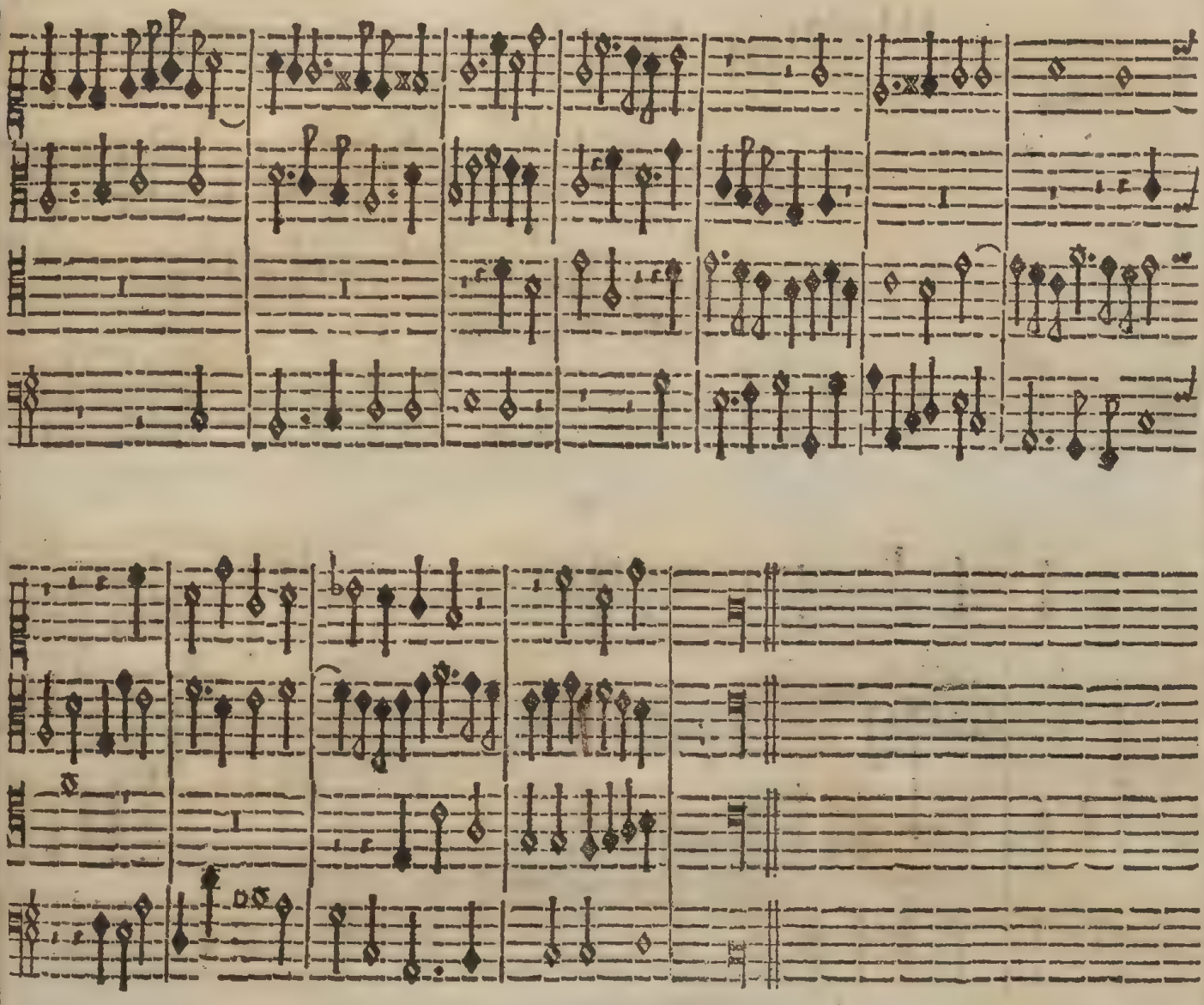
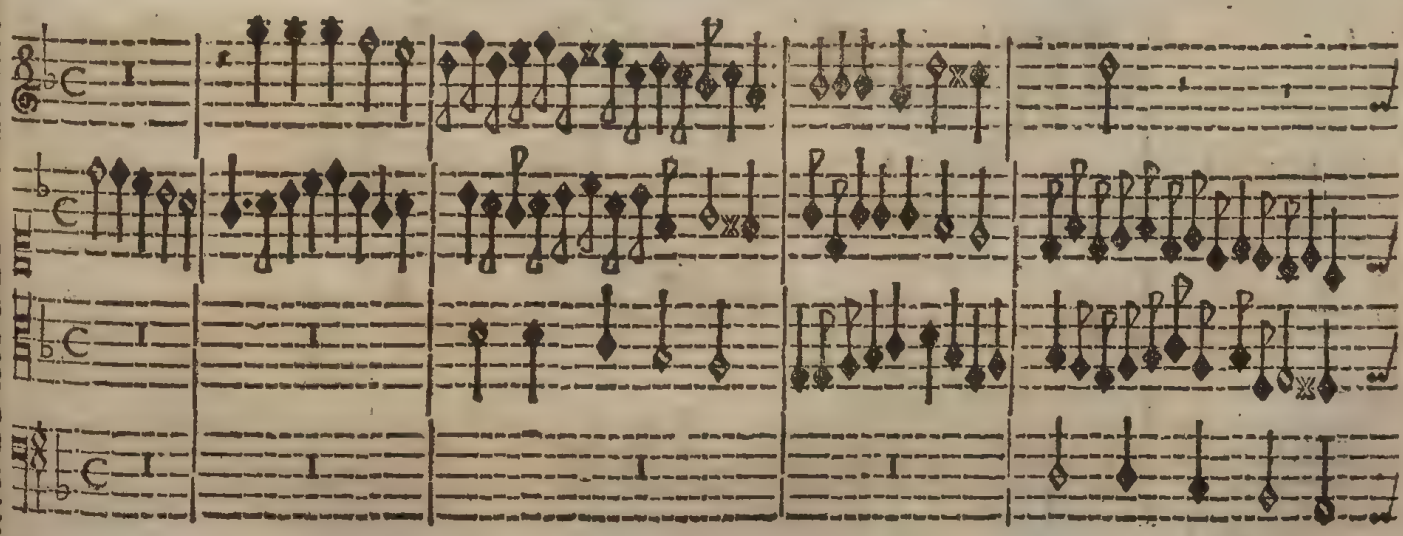
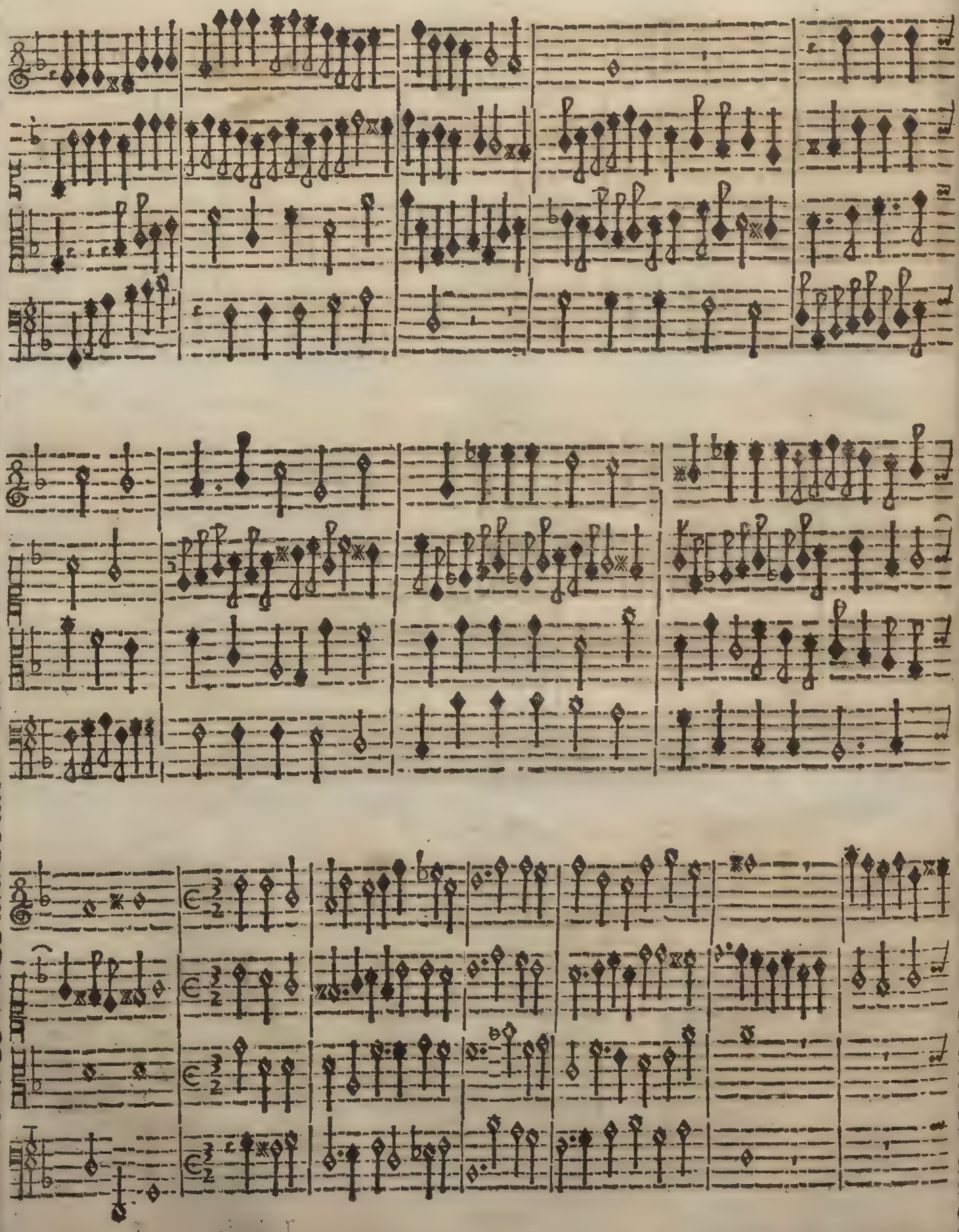


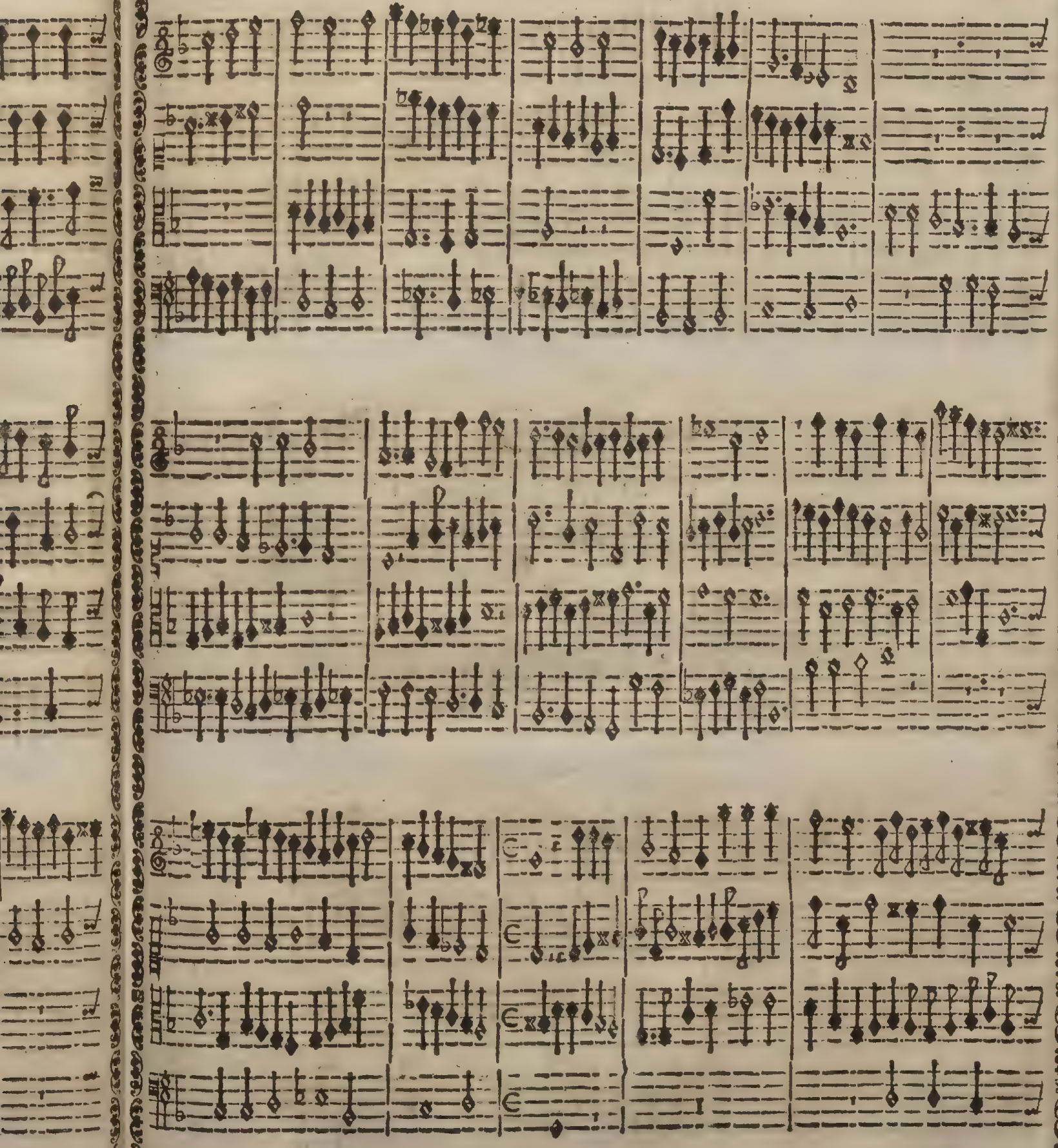


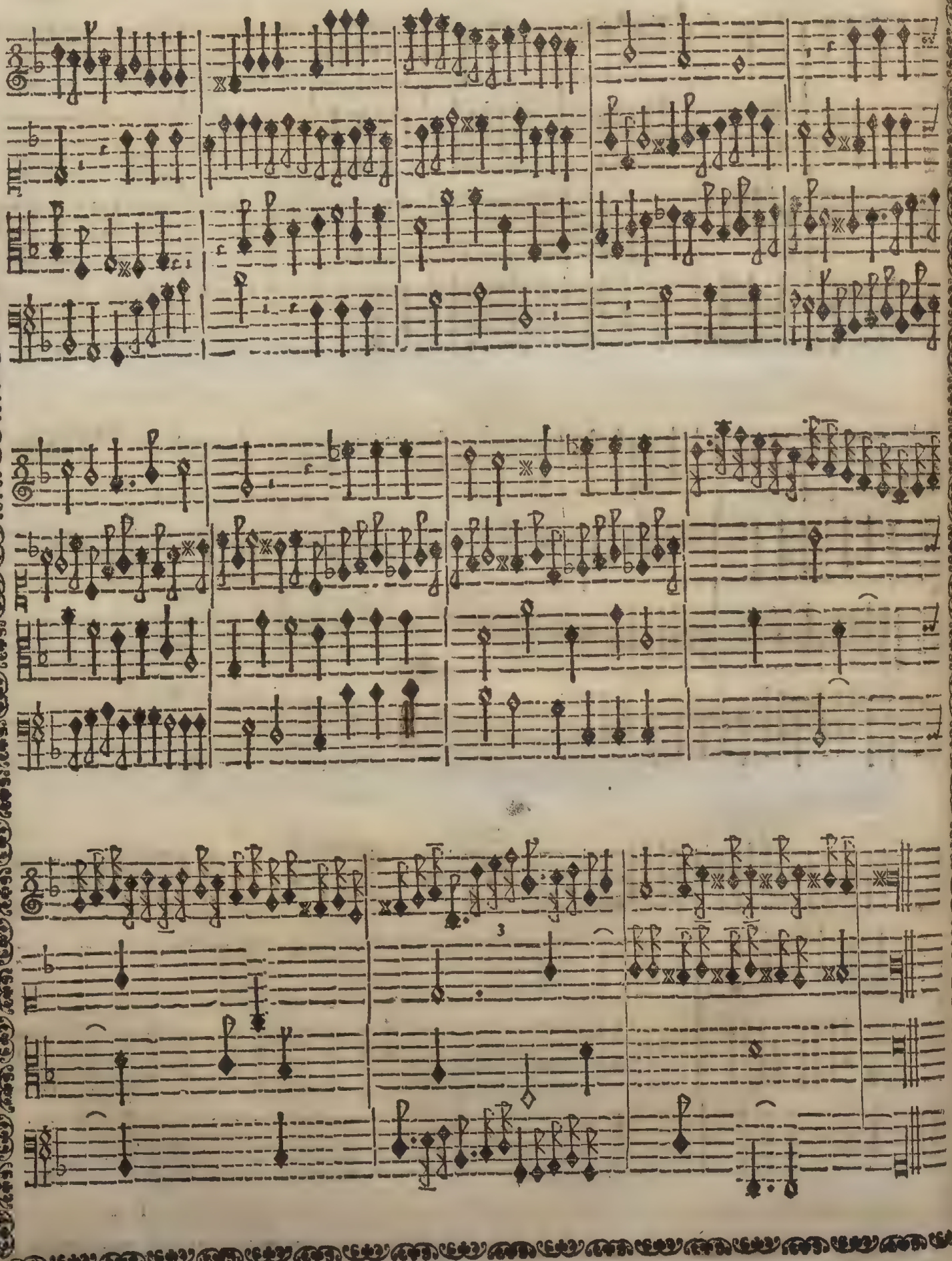


CANZONA FRANZESA PRIMA.









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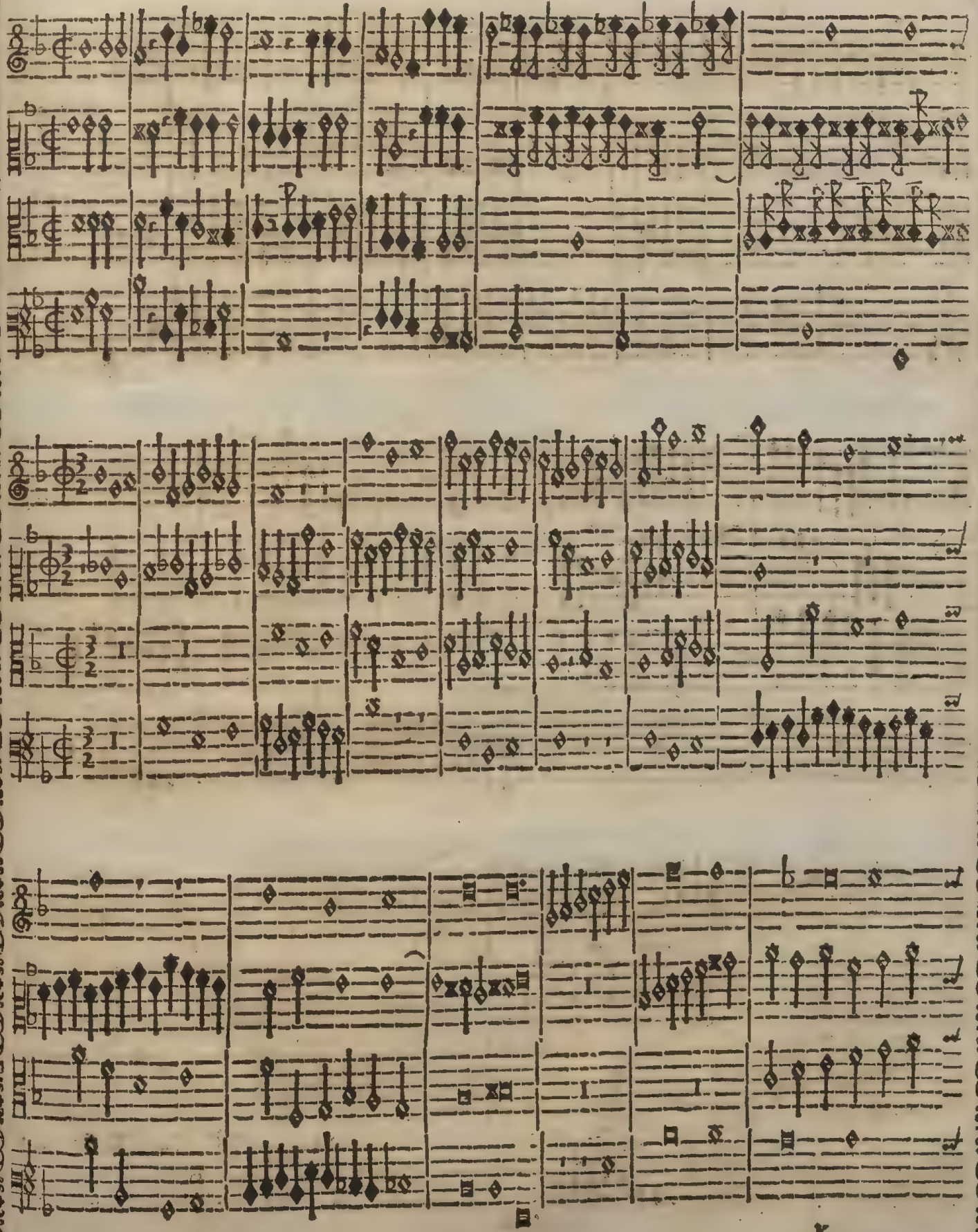

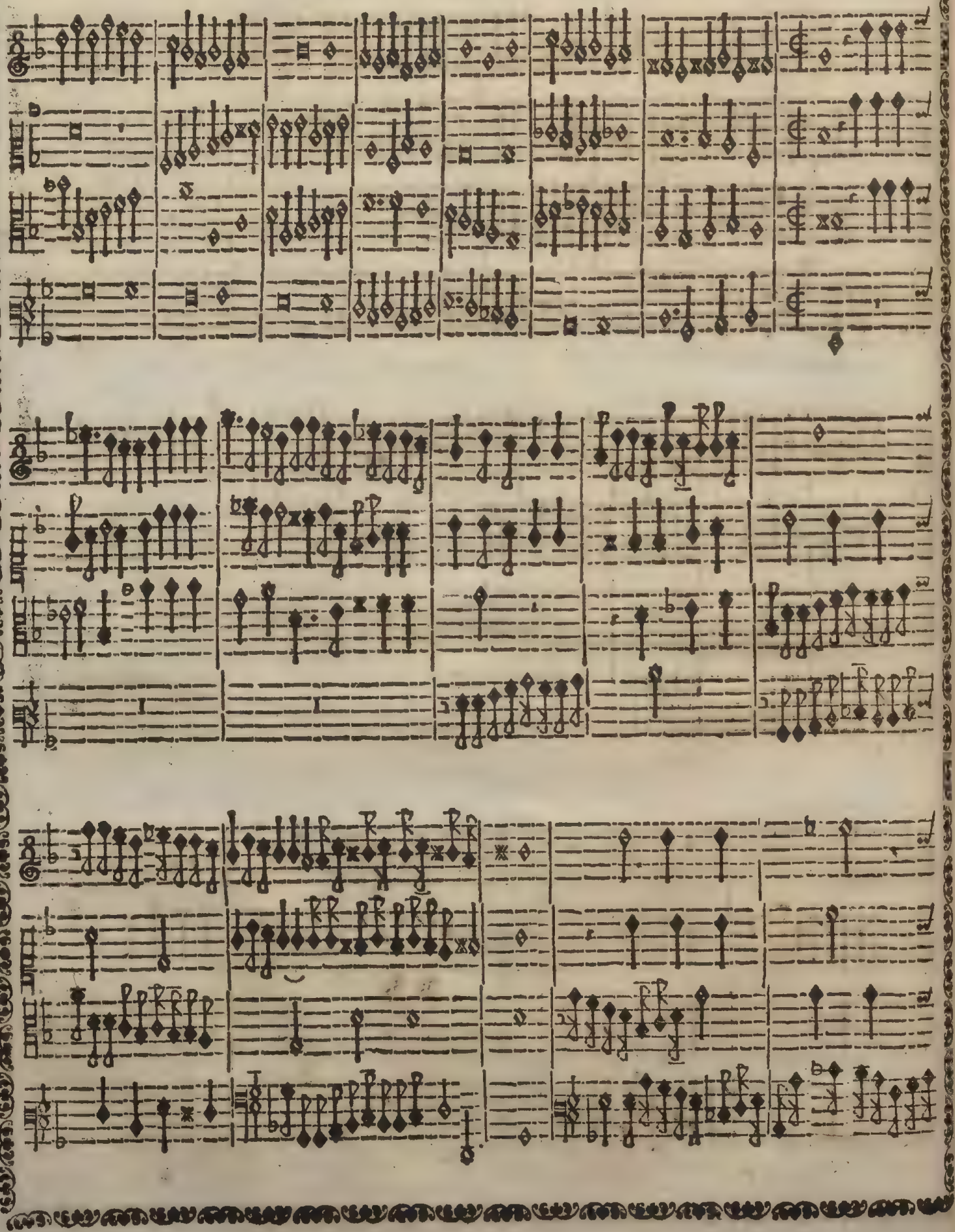

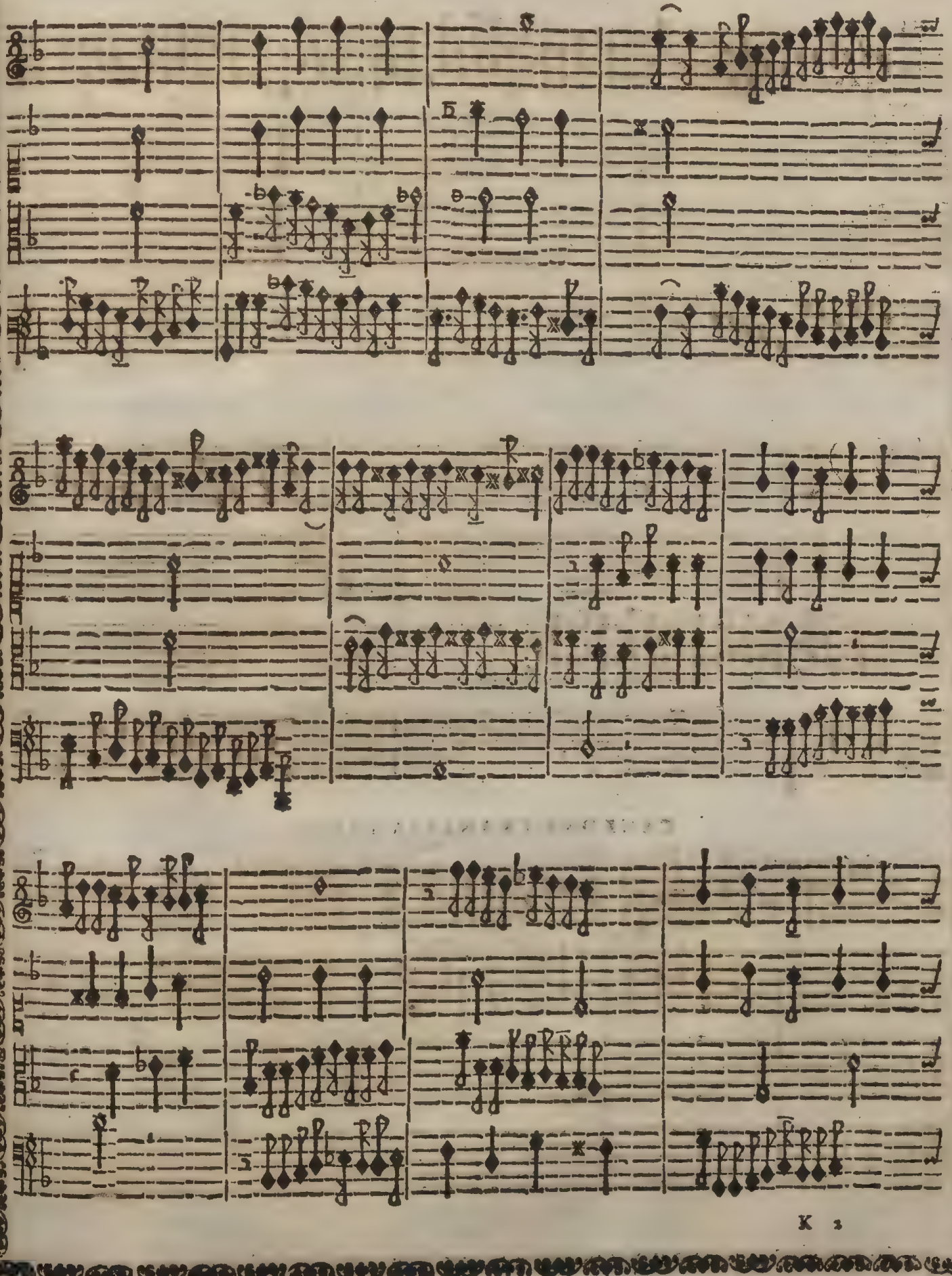

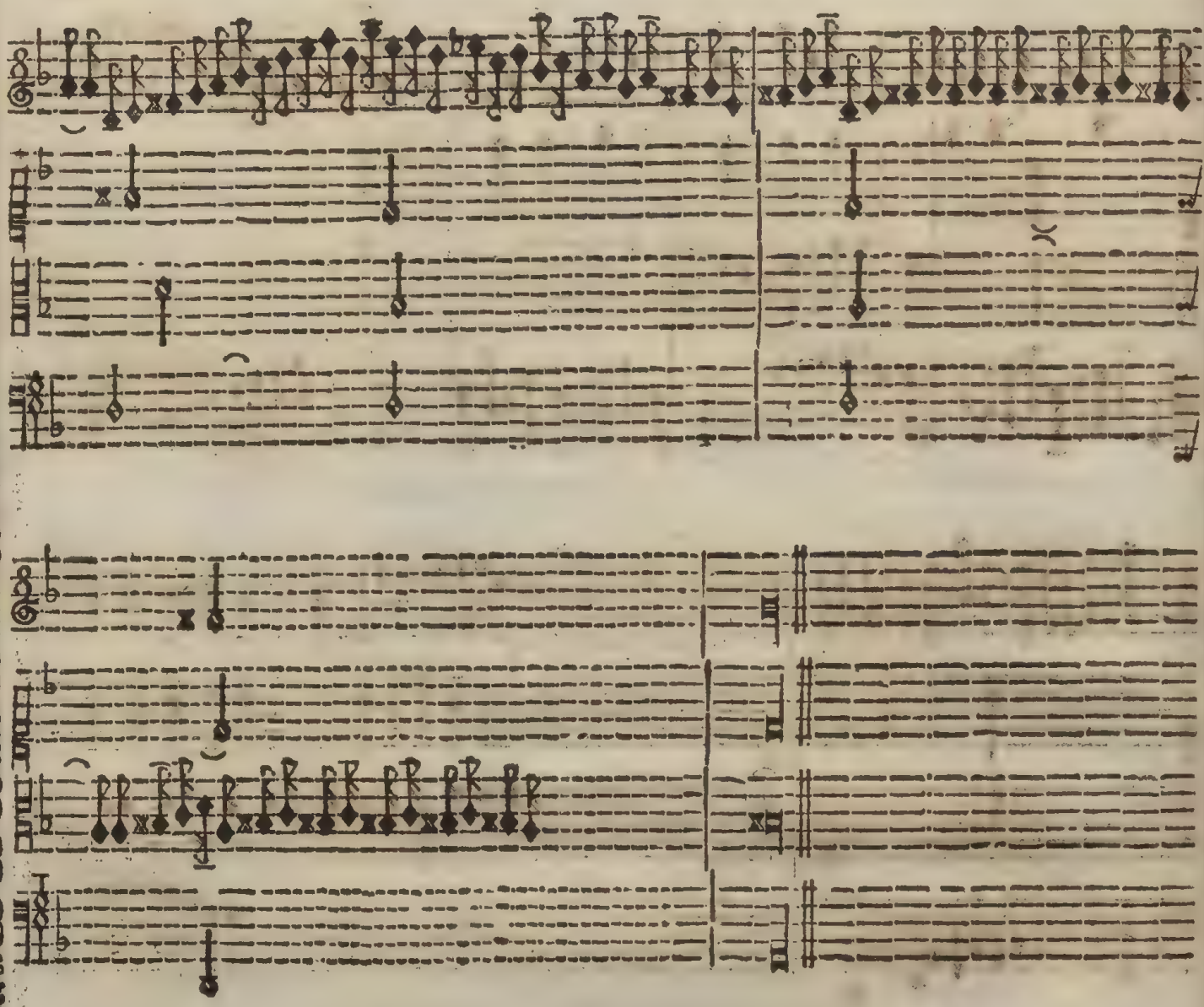

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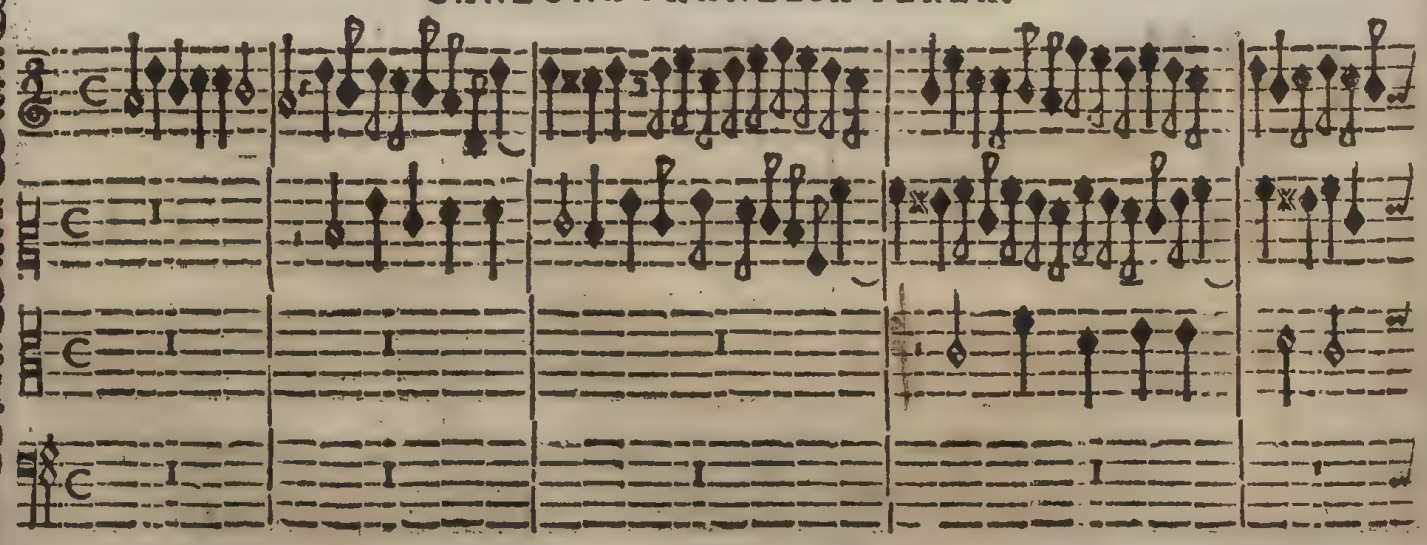

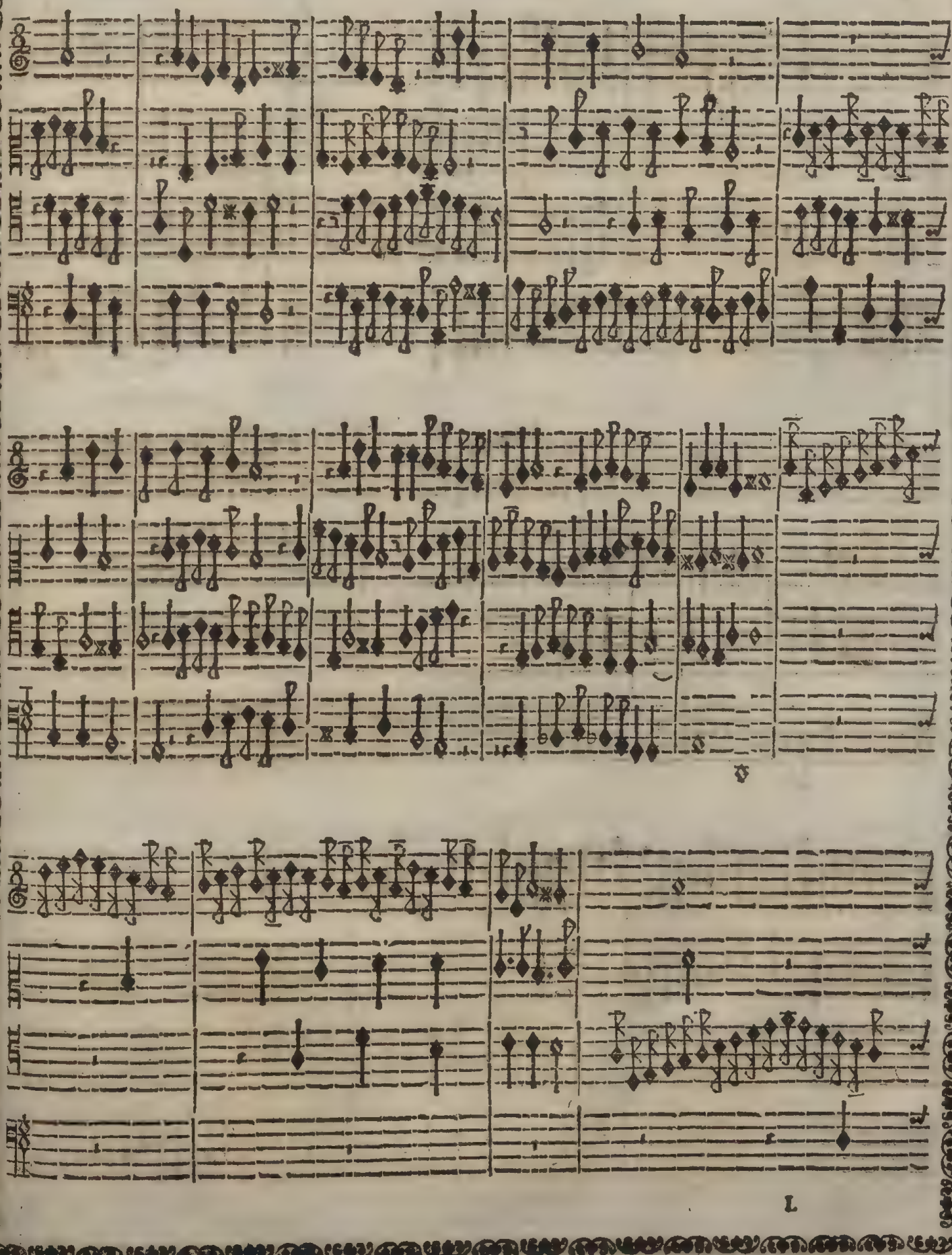

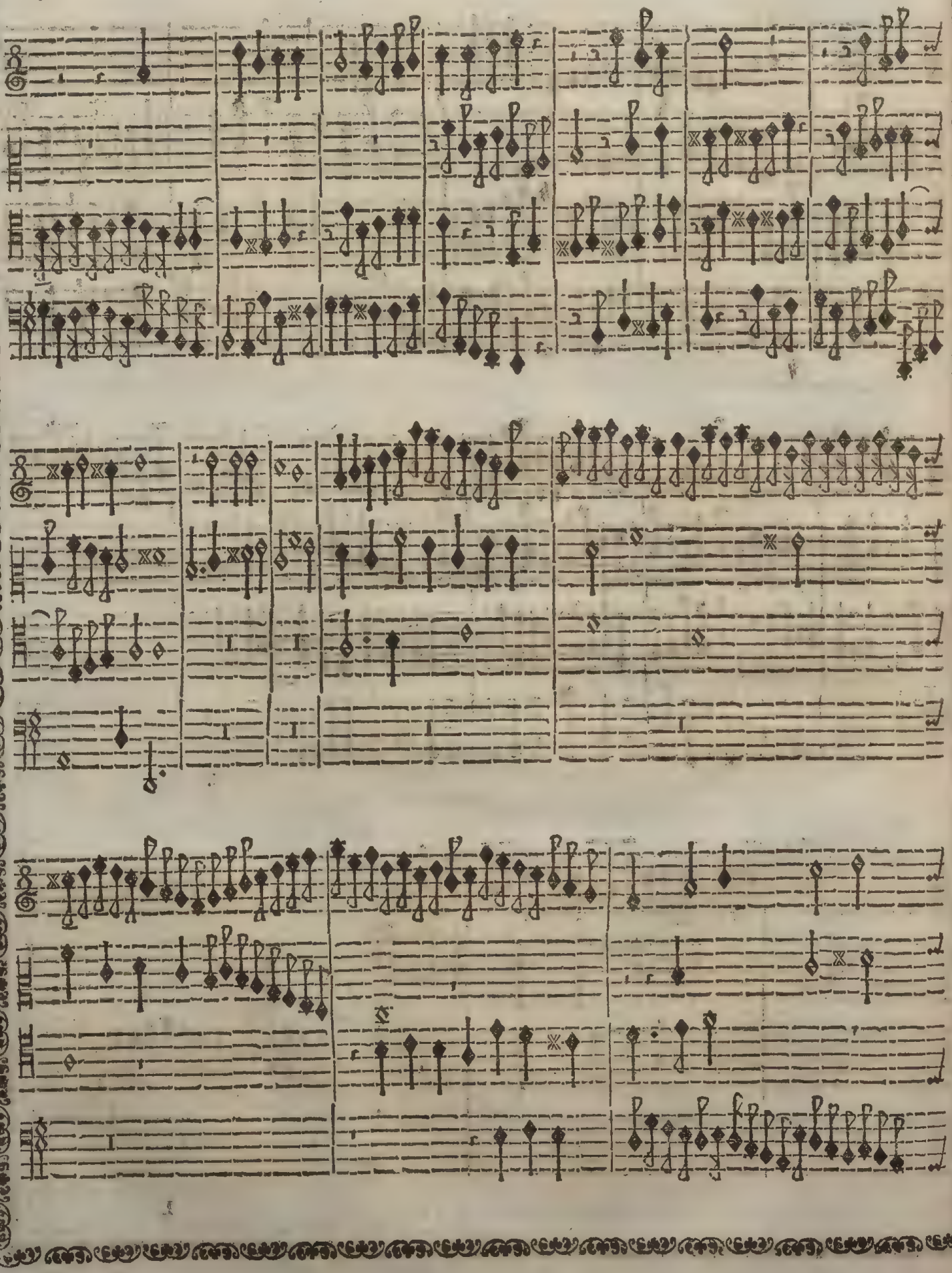

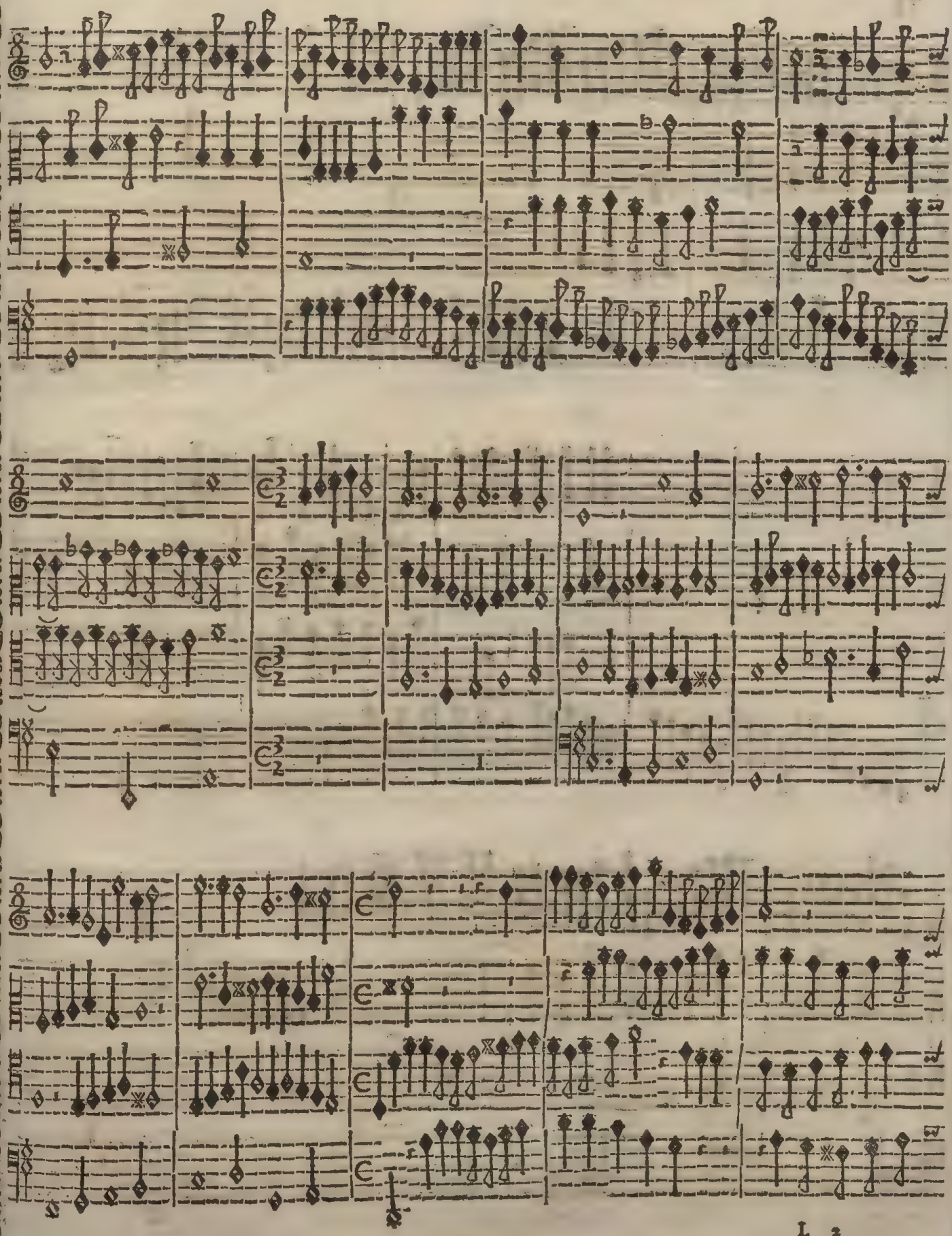

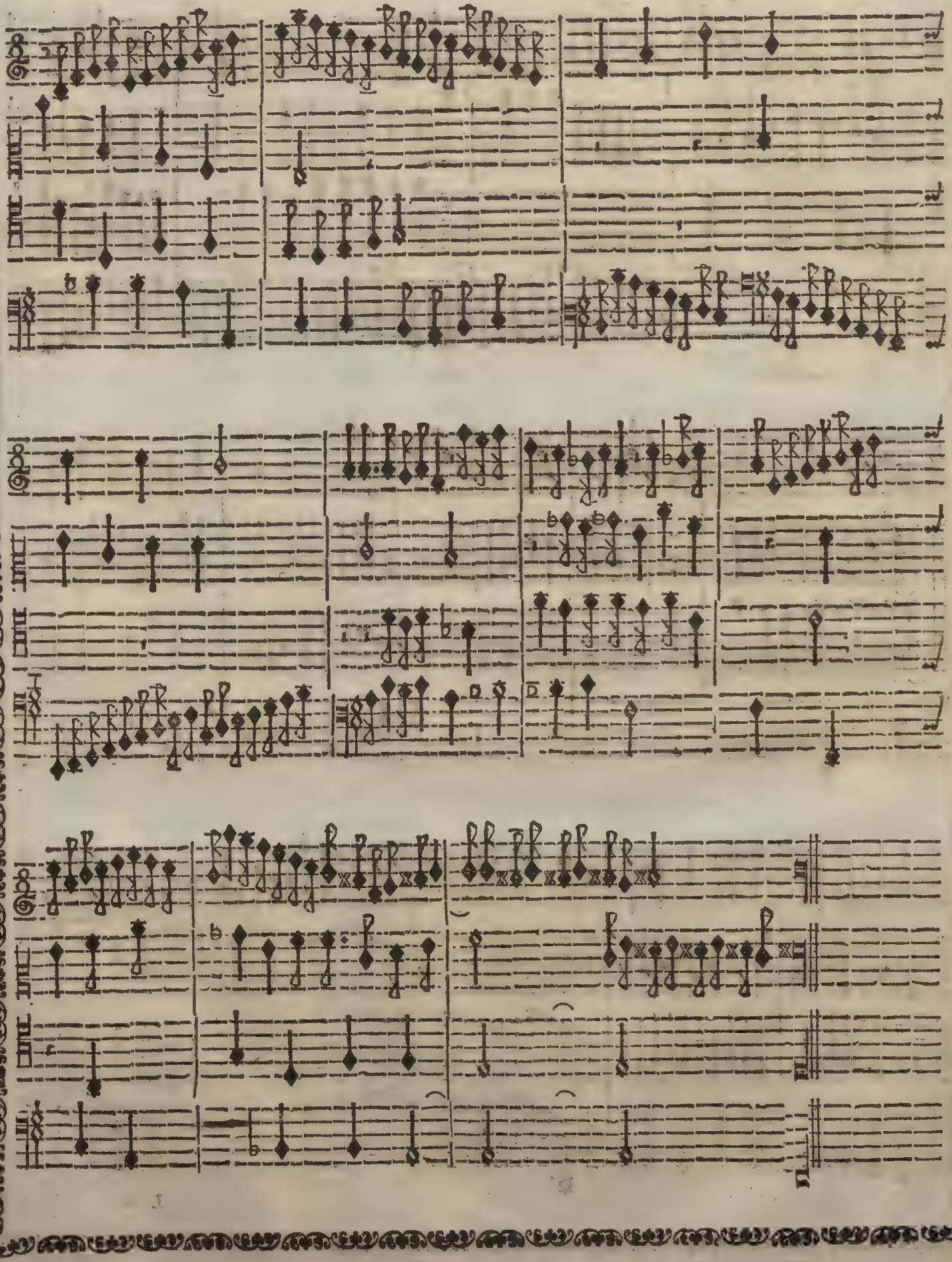

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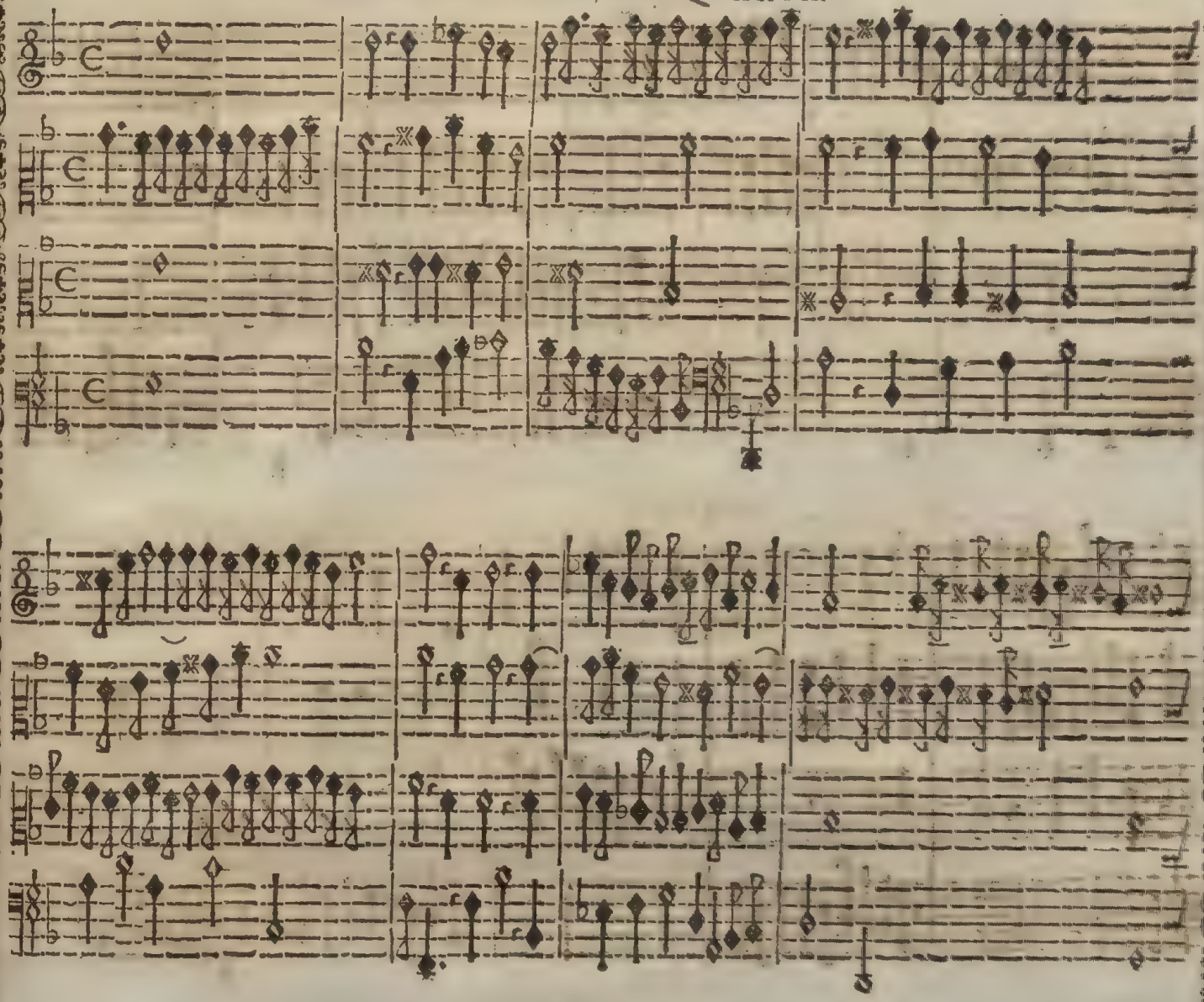

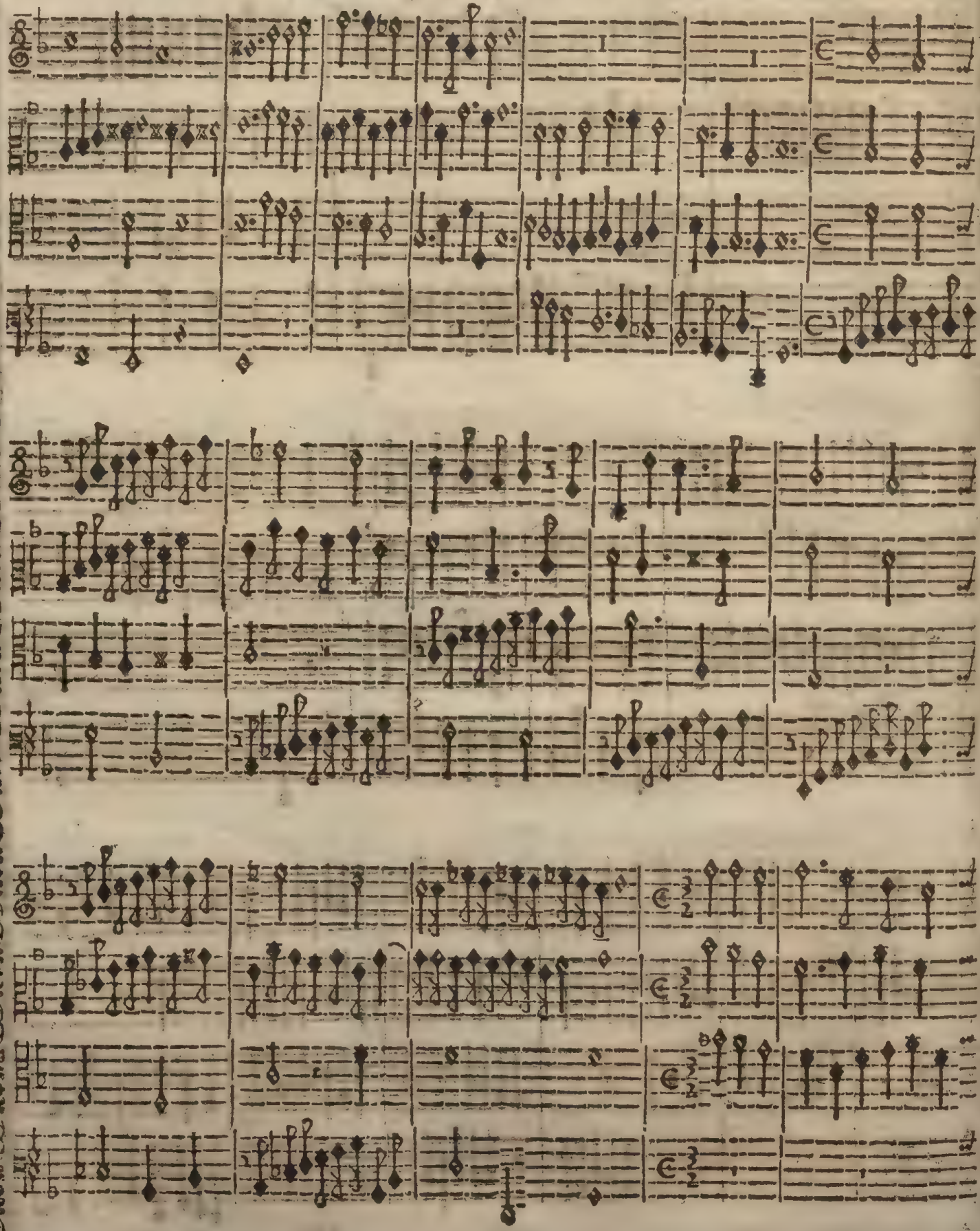

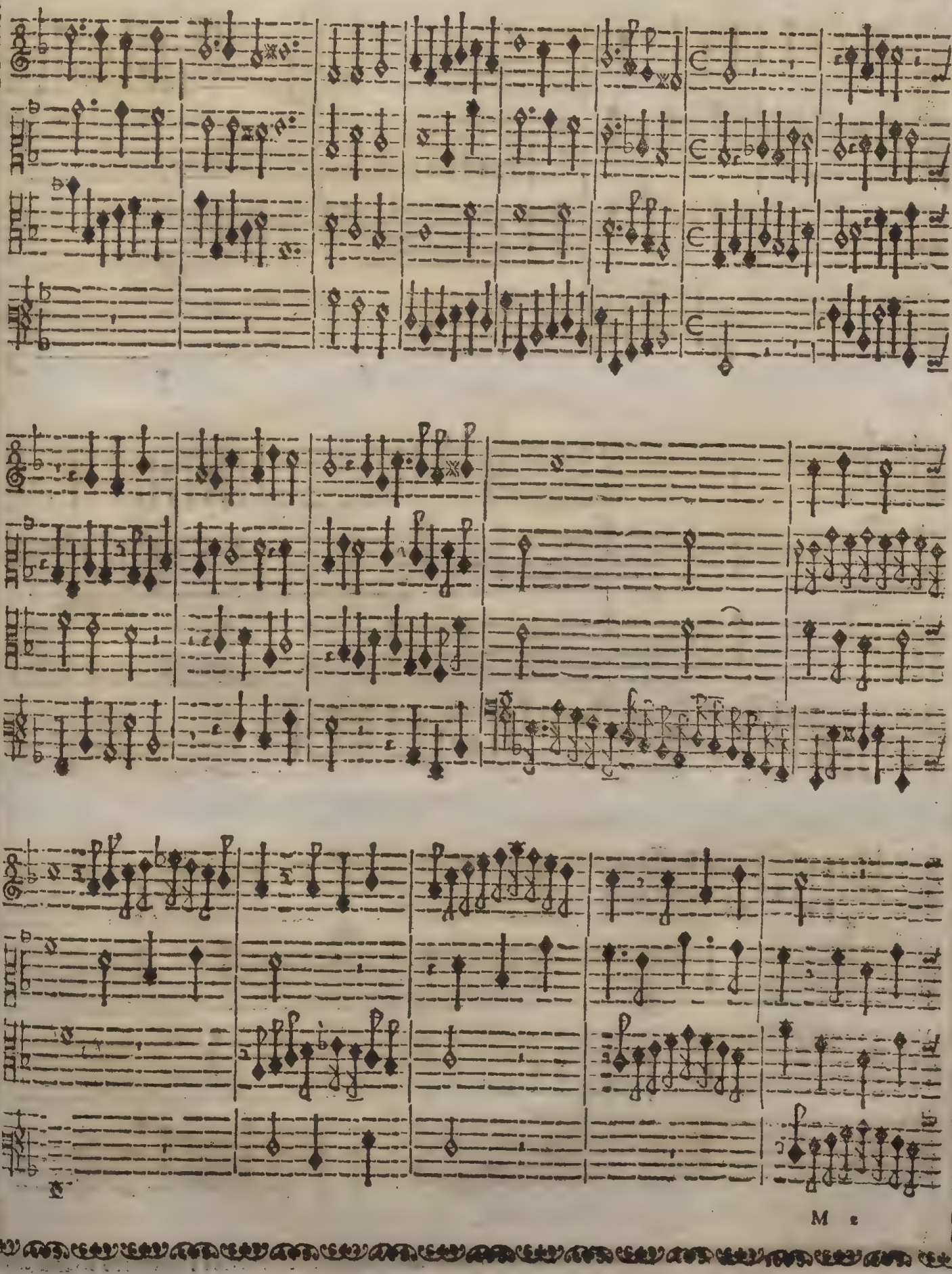

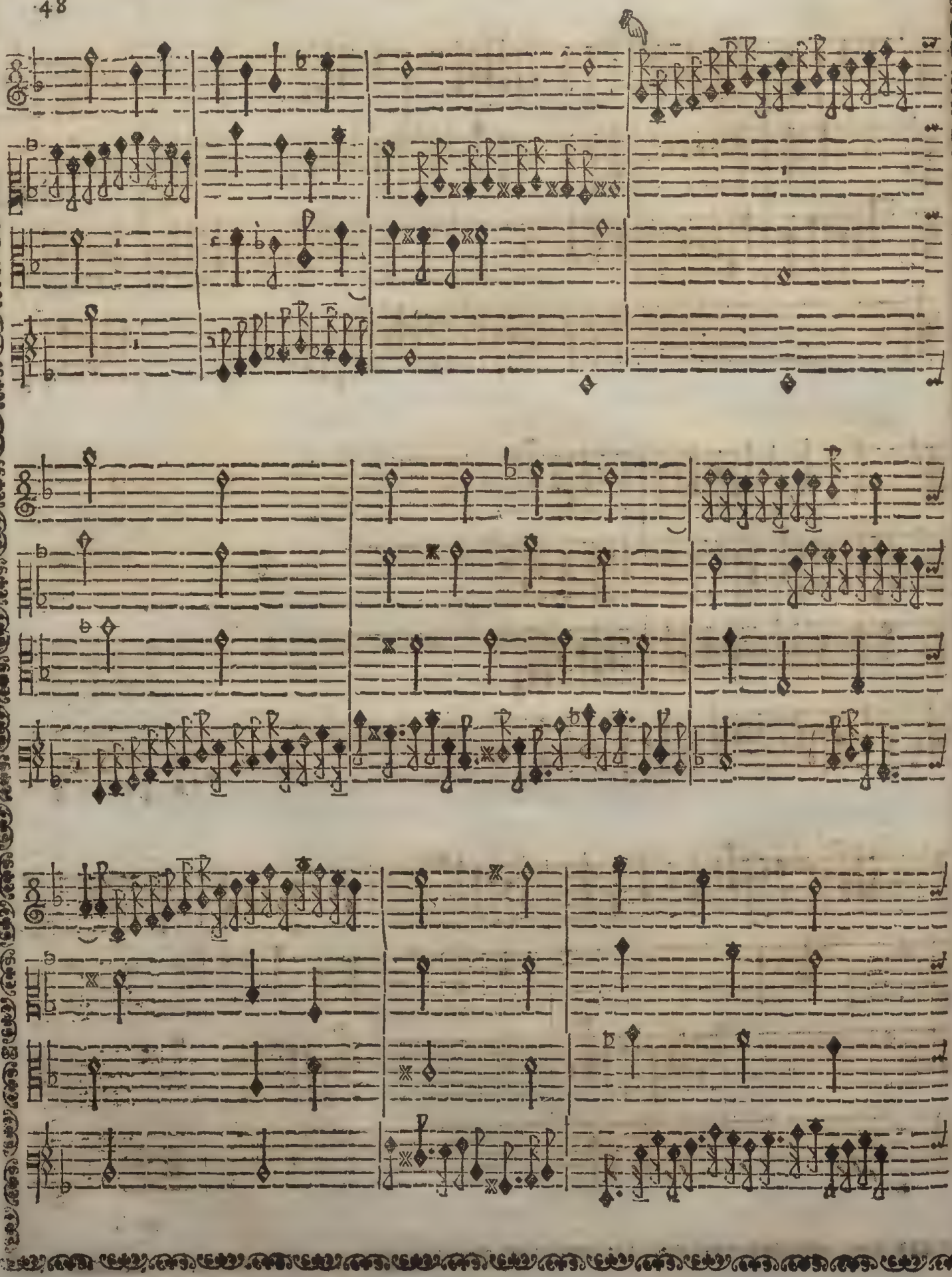

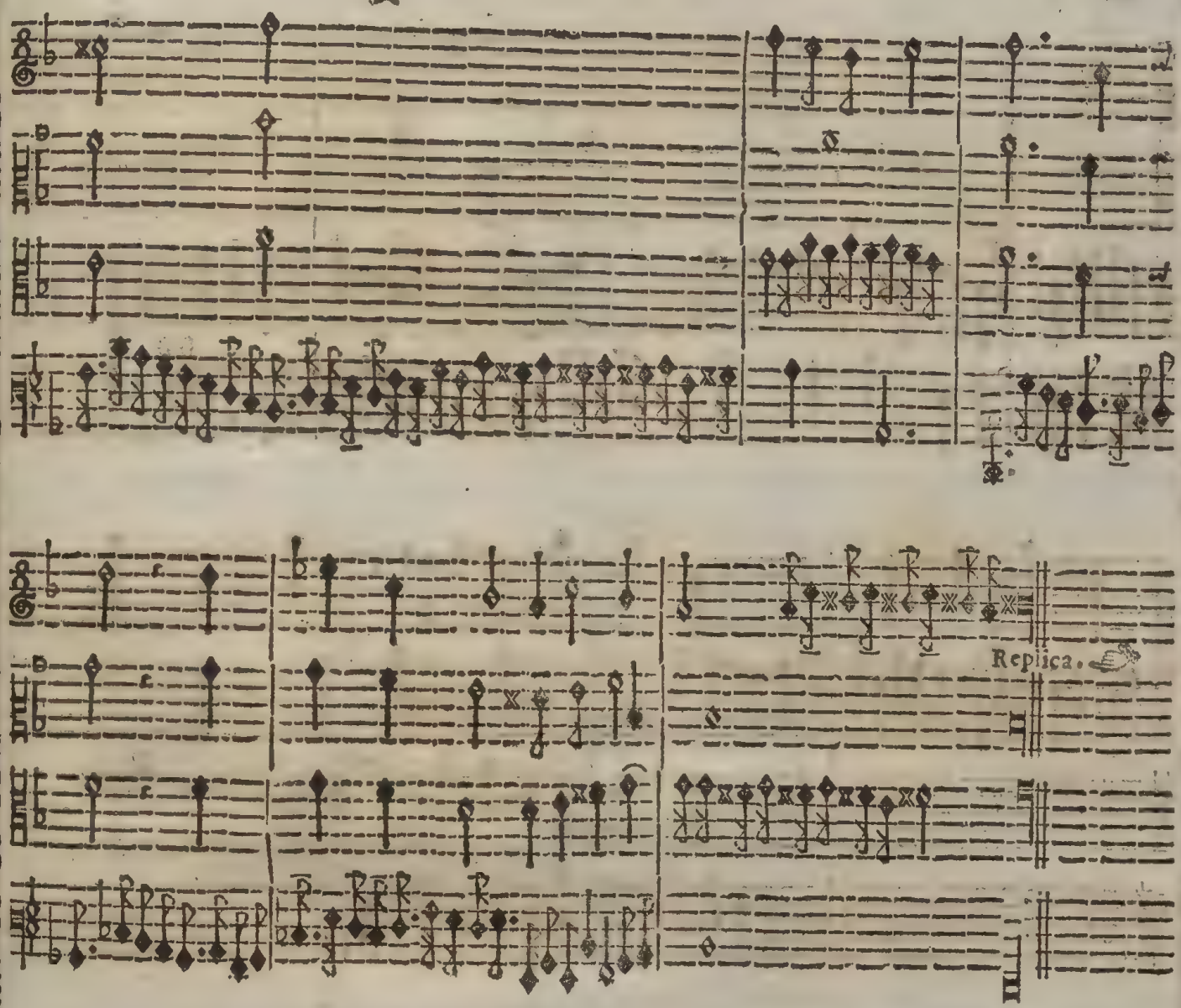

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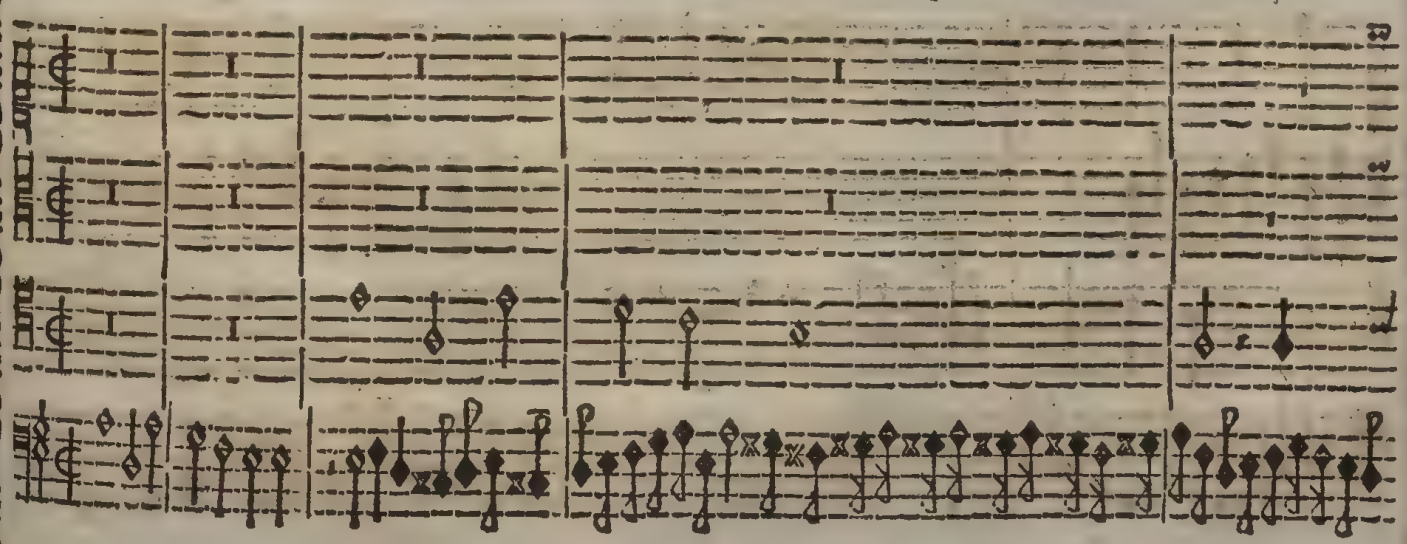

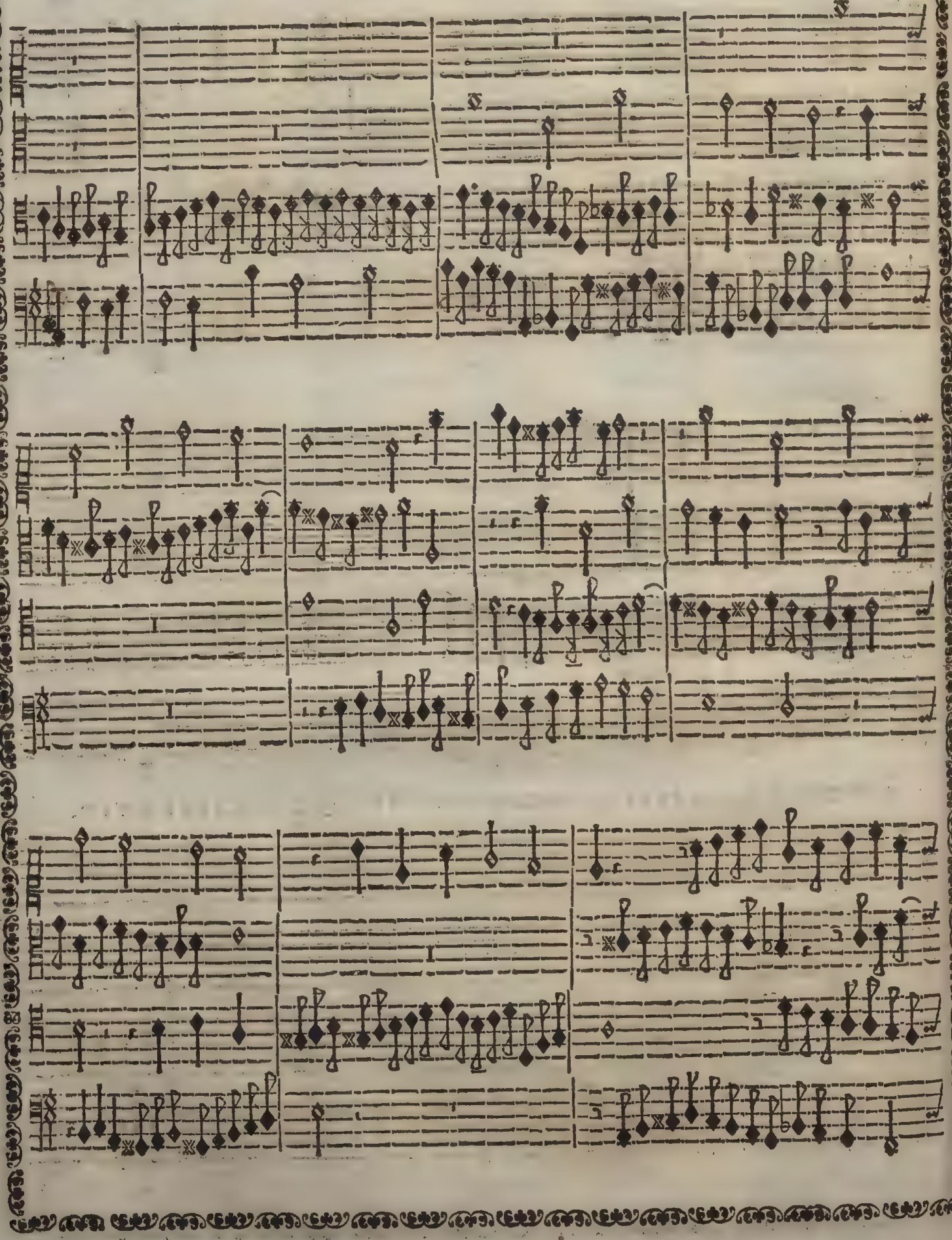

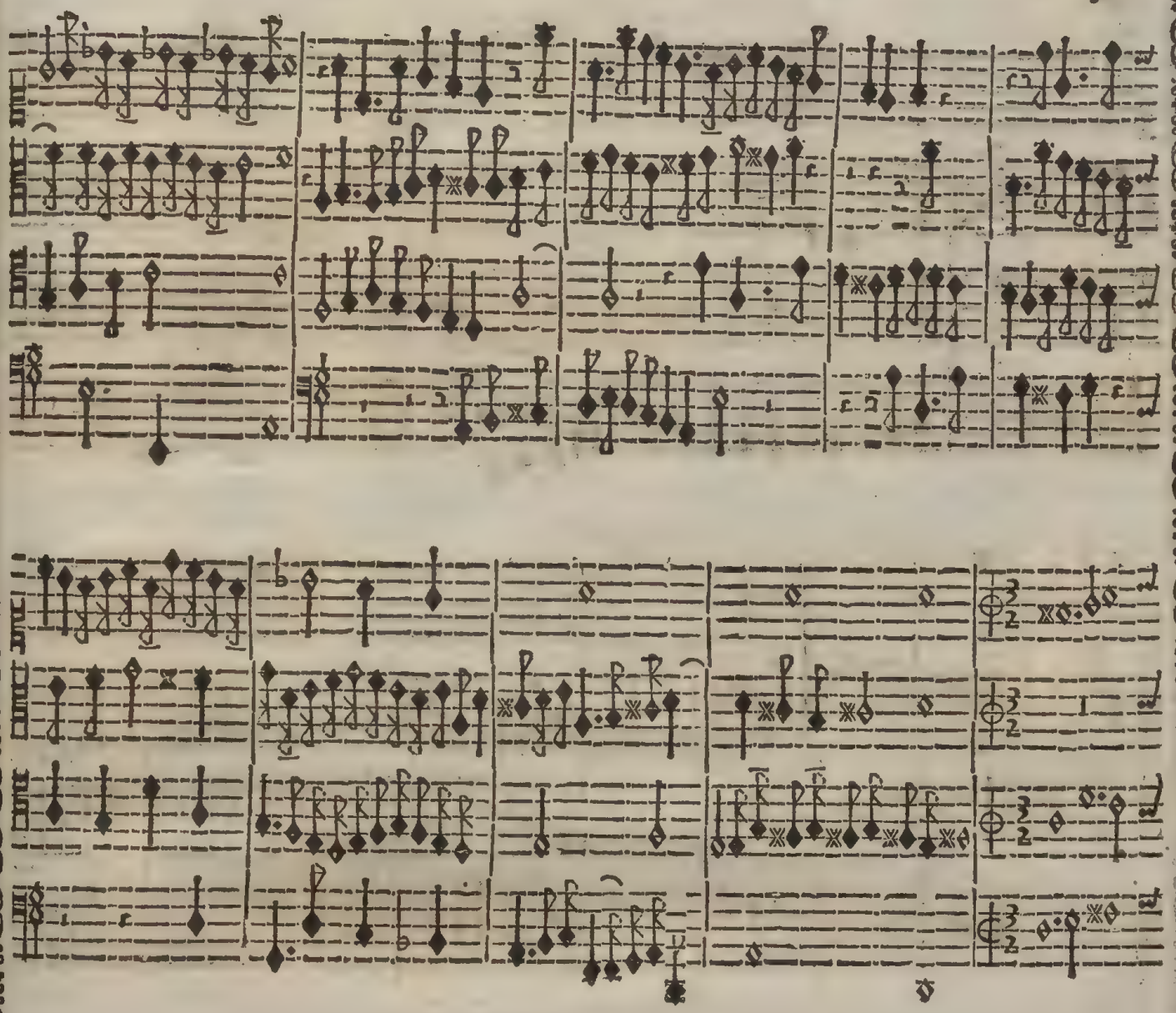

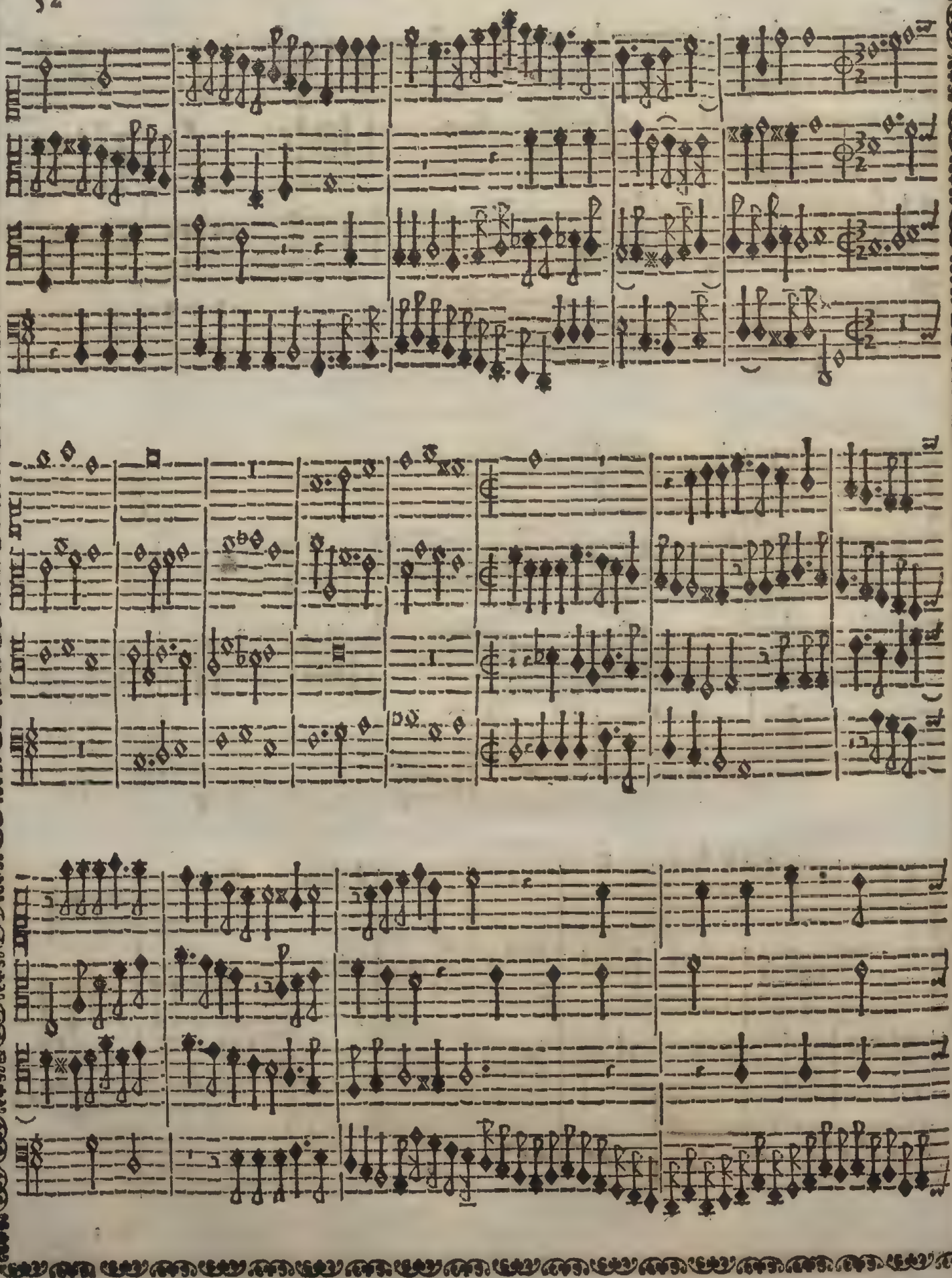

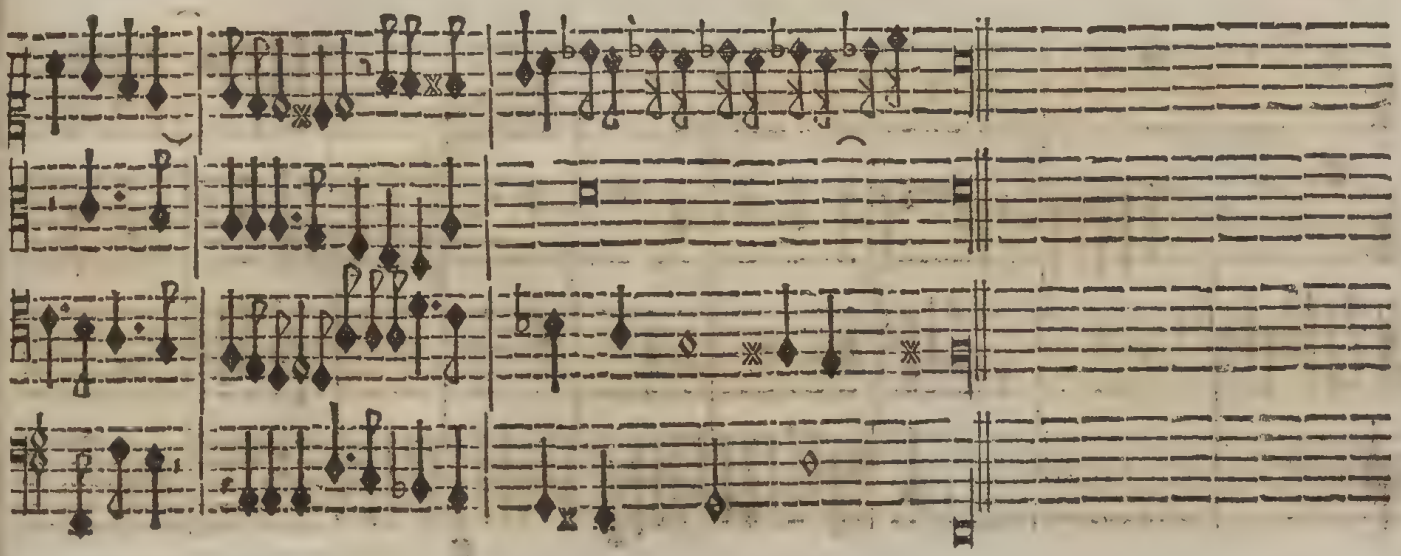

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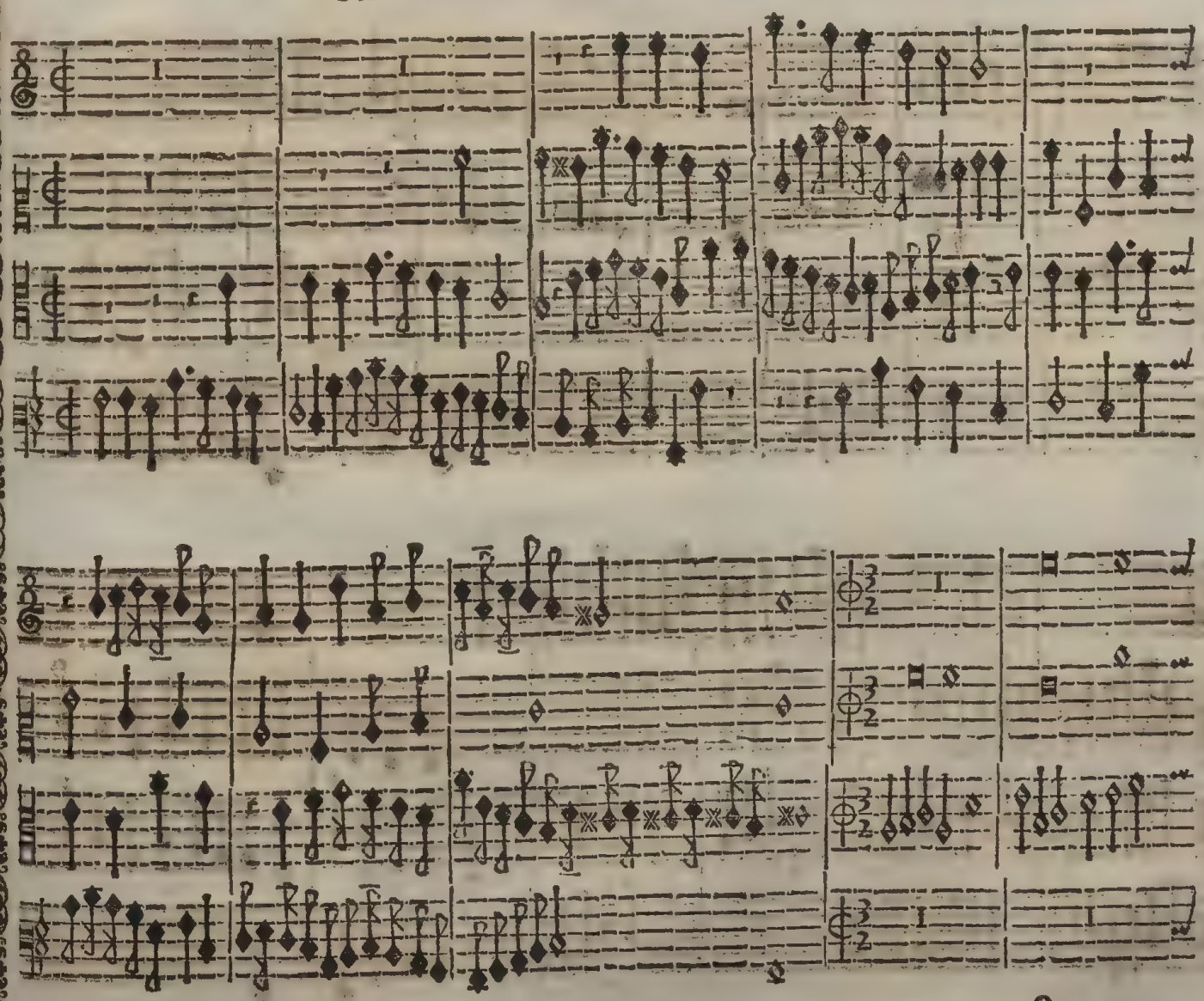

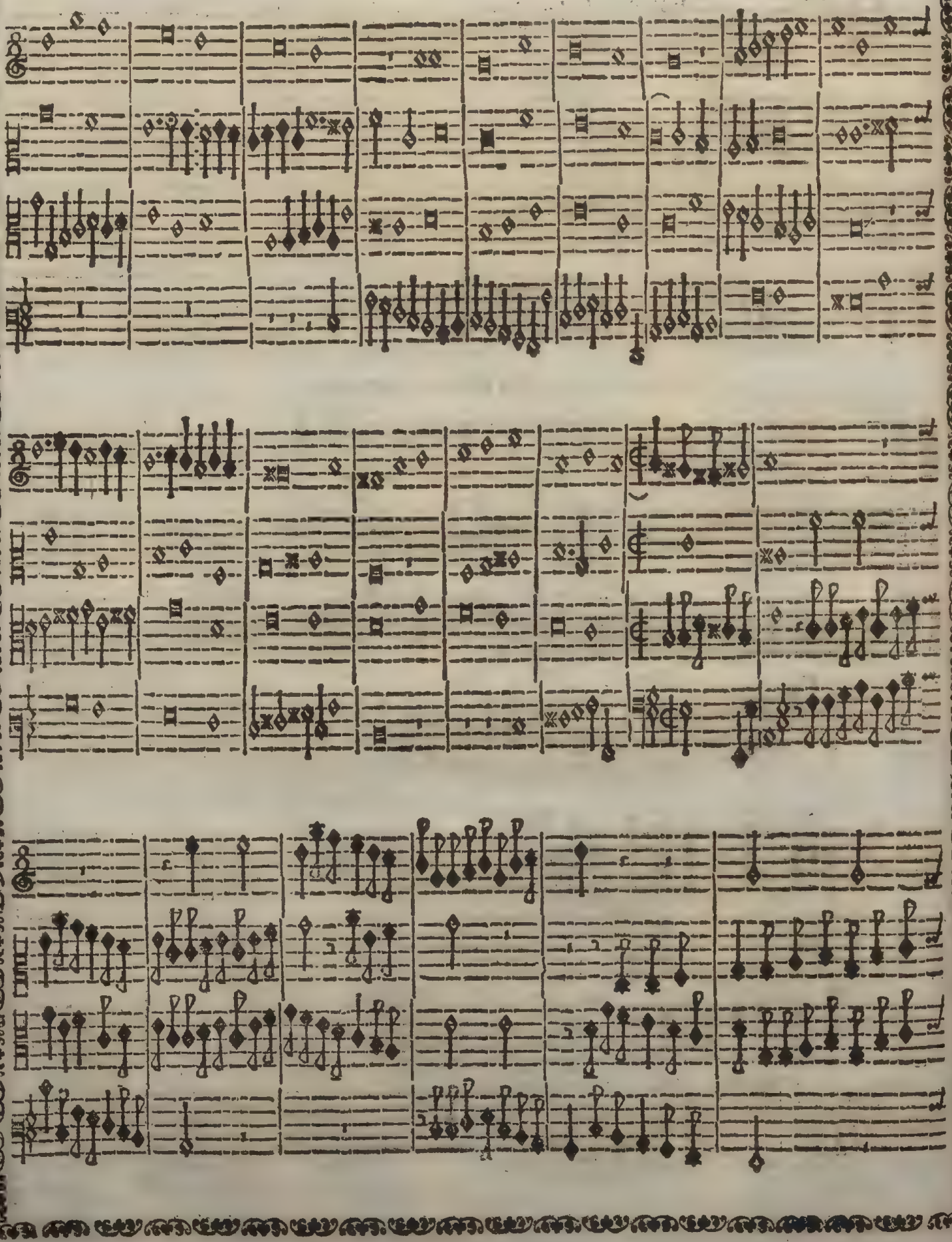

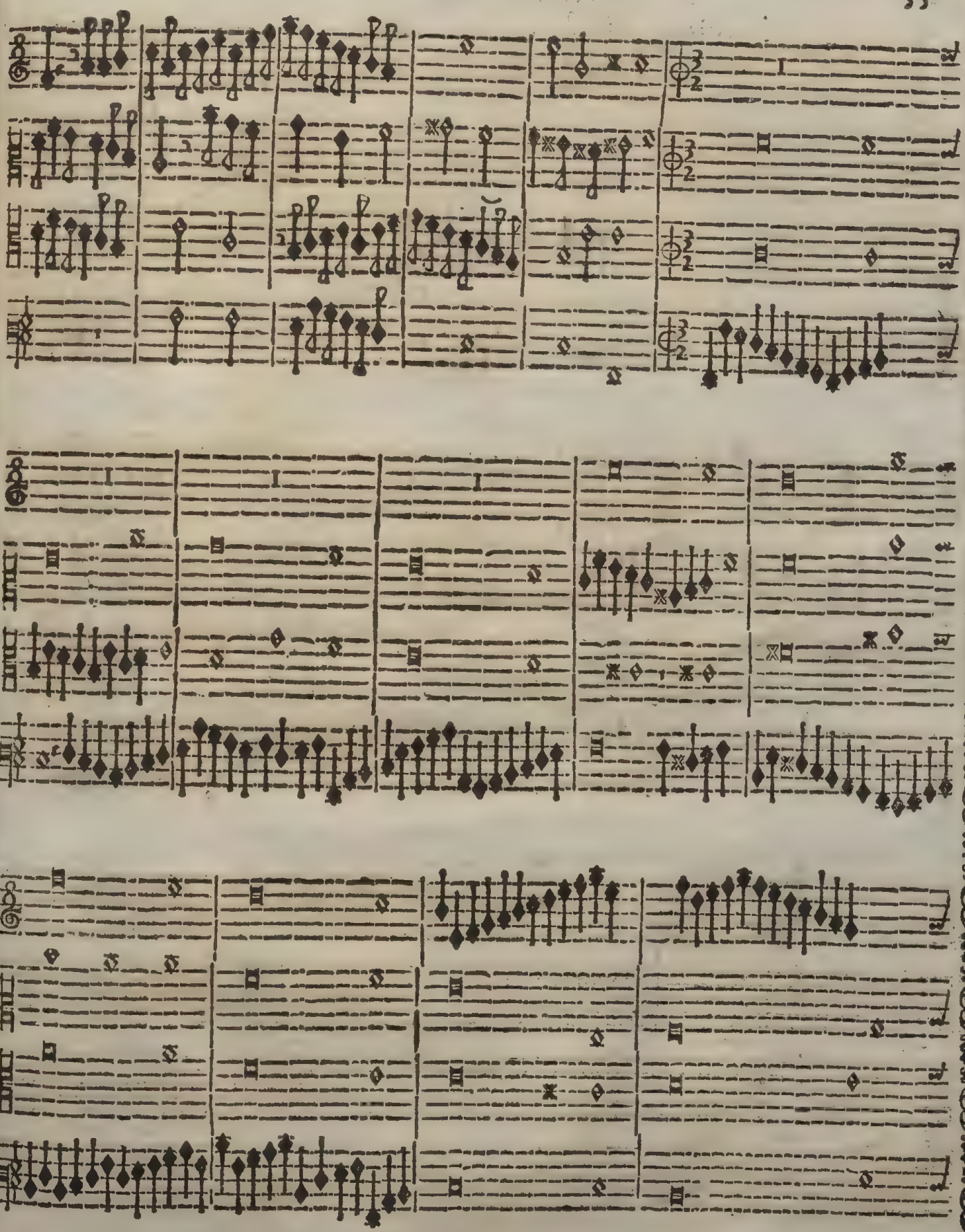

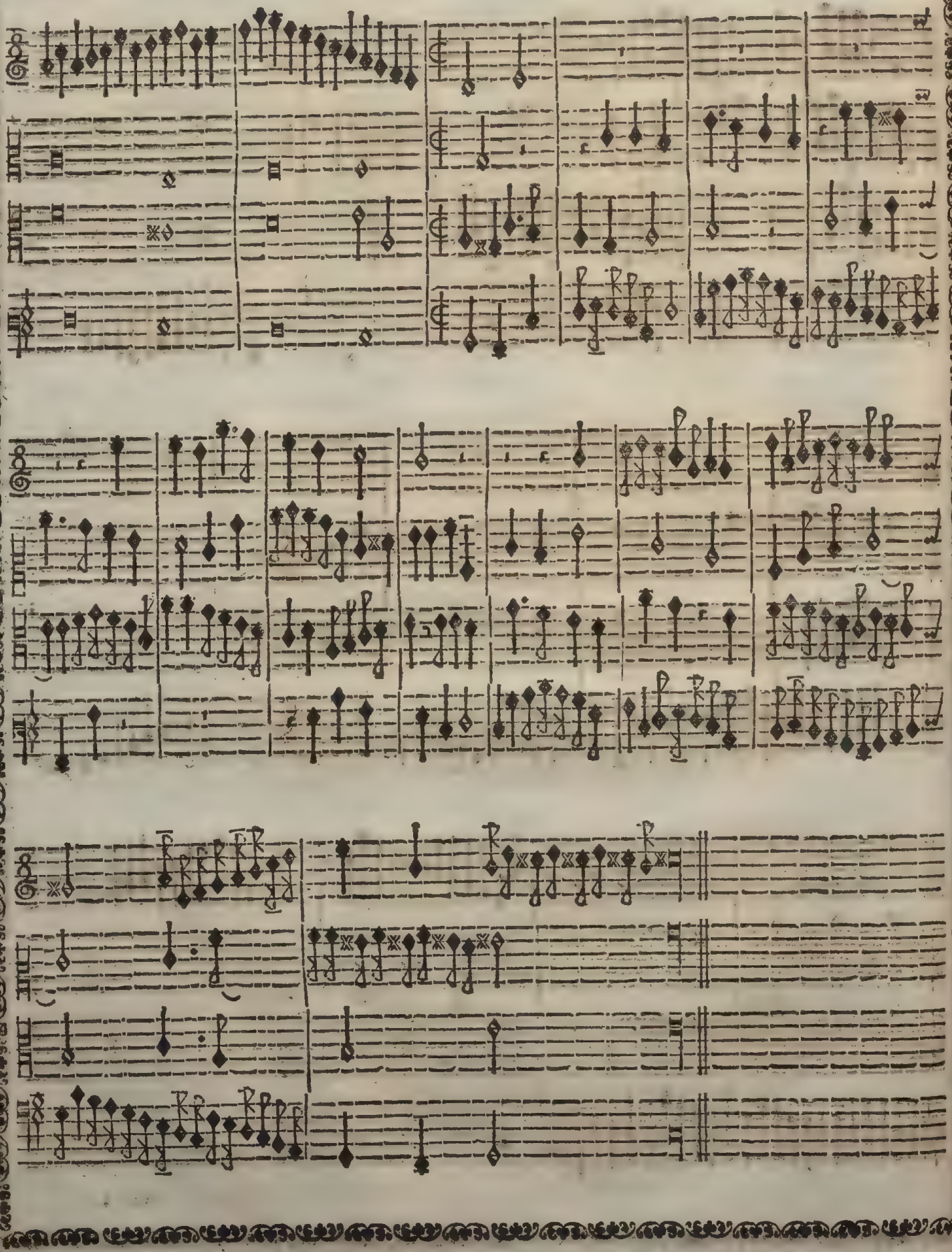

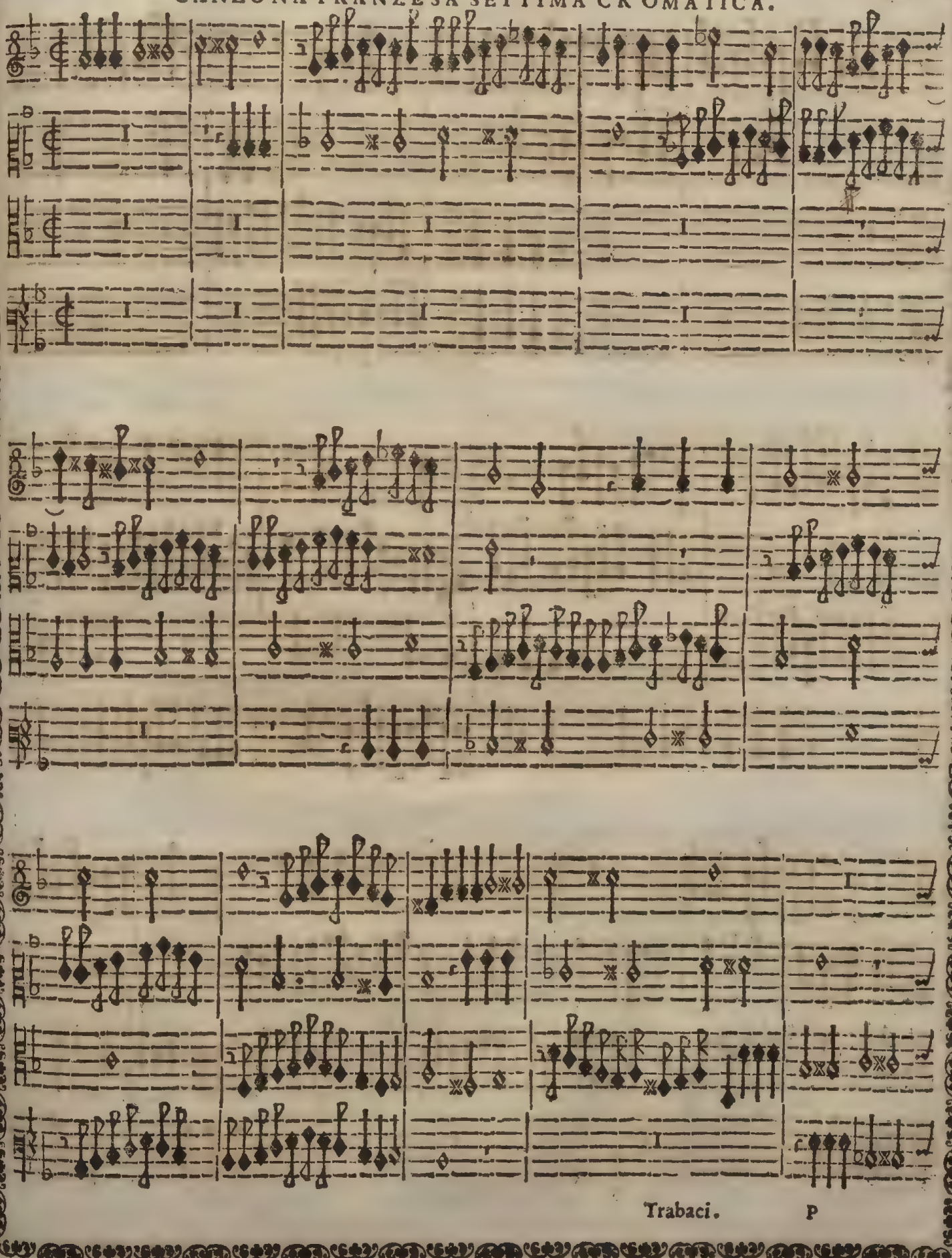

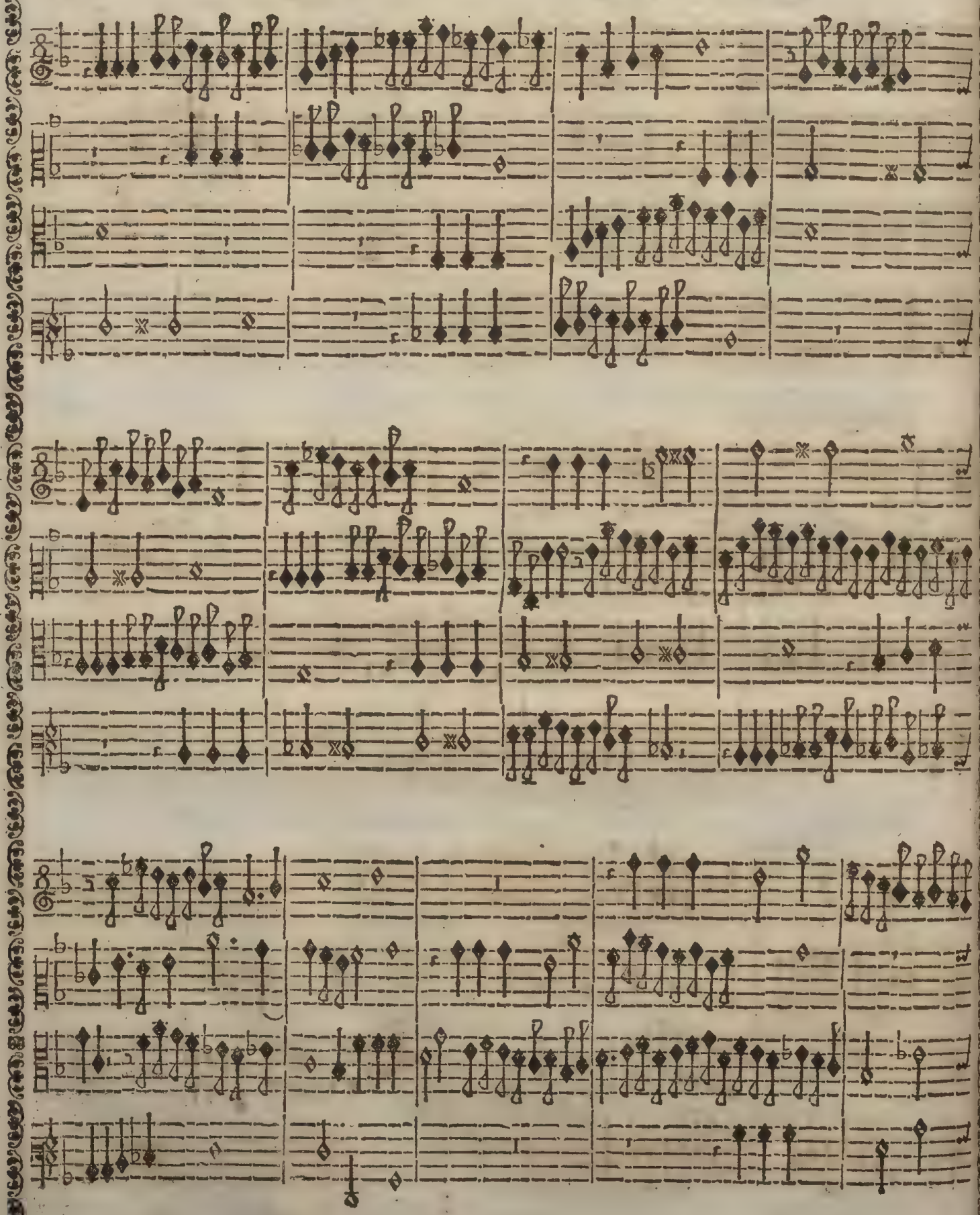

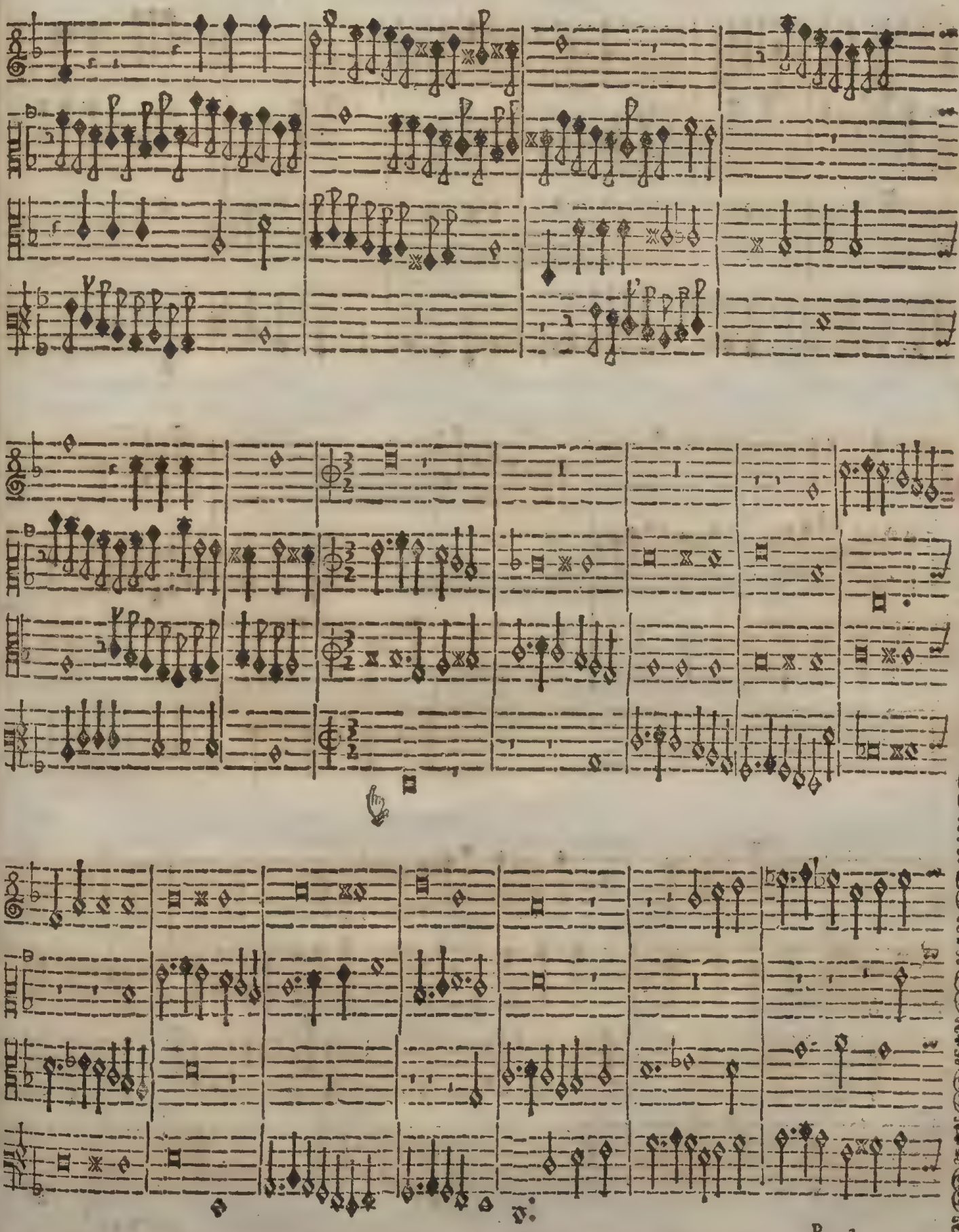

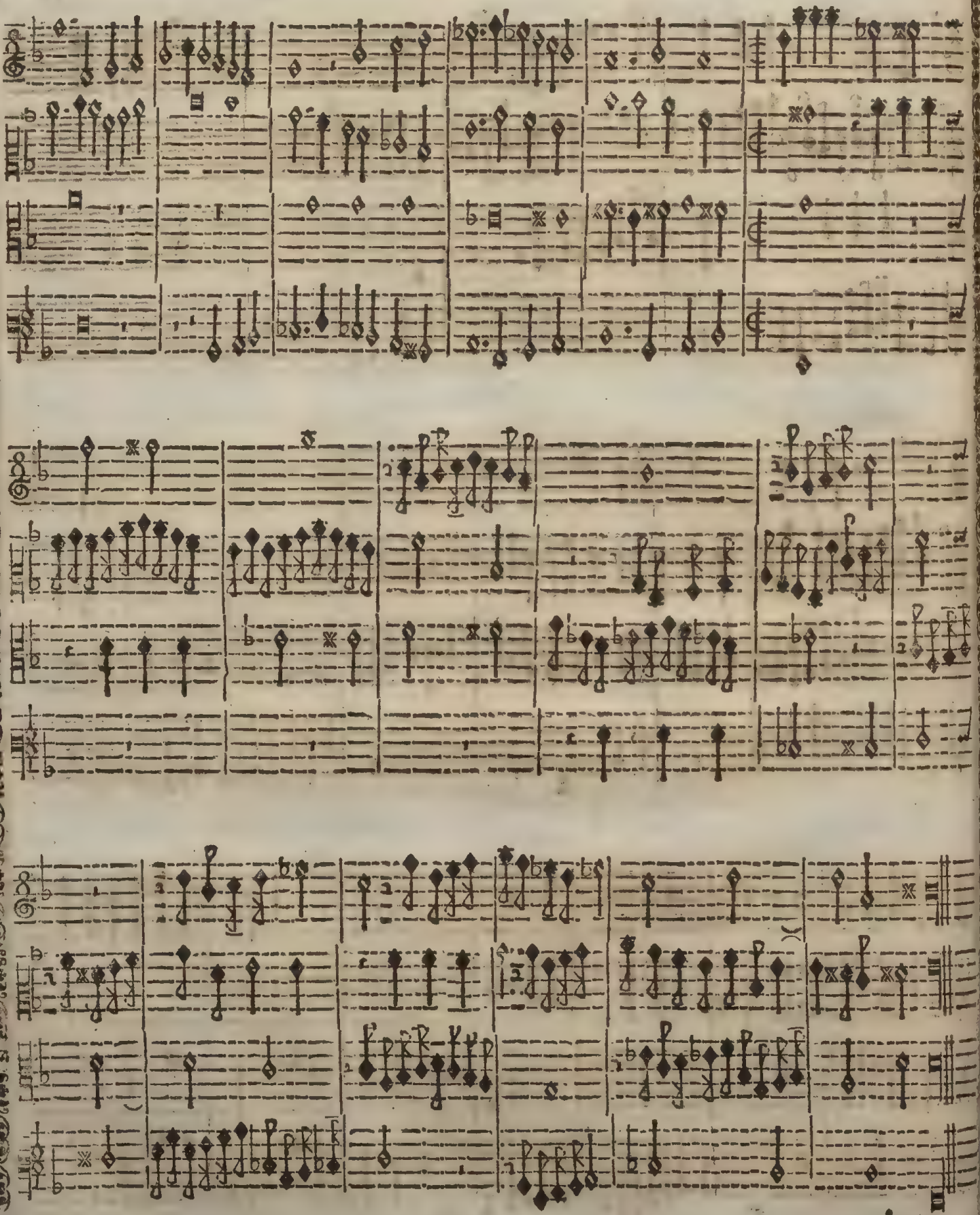

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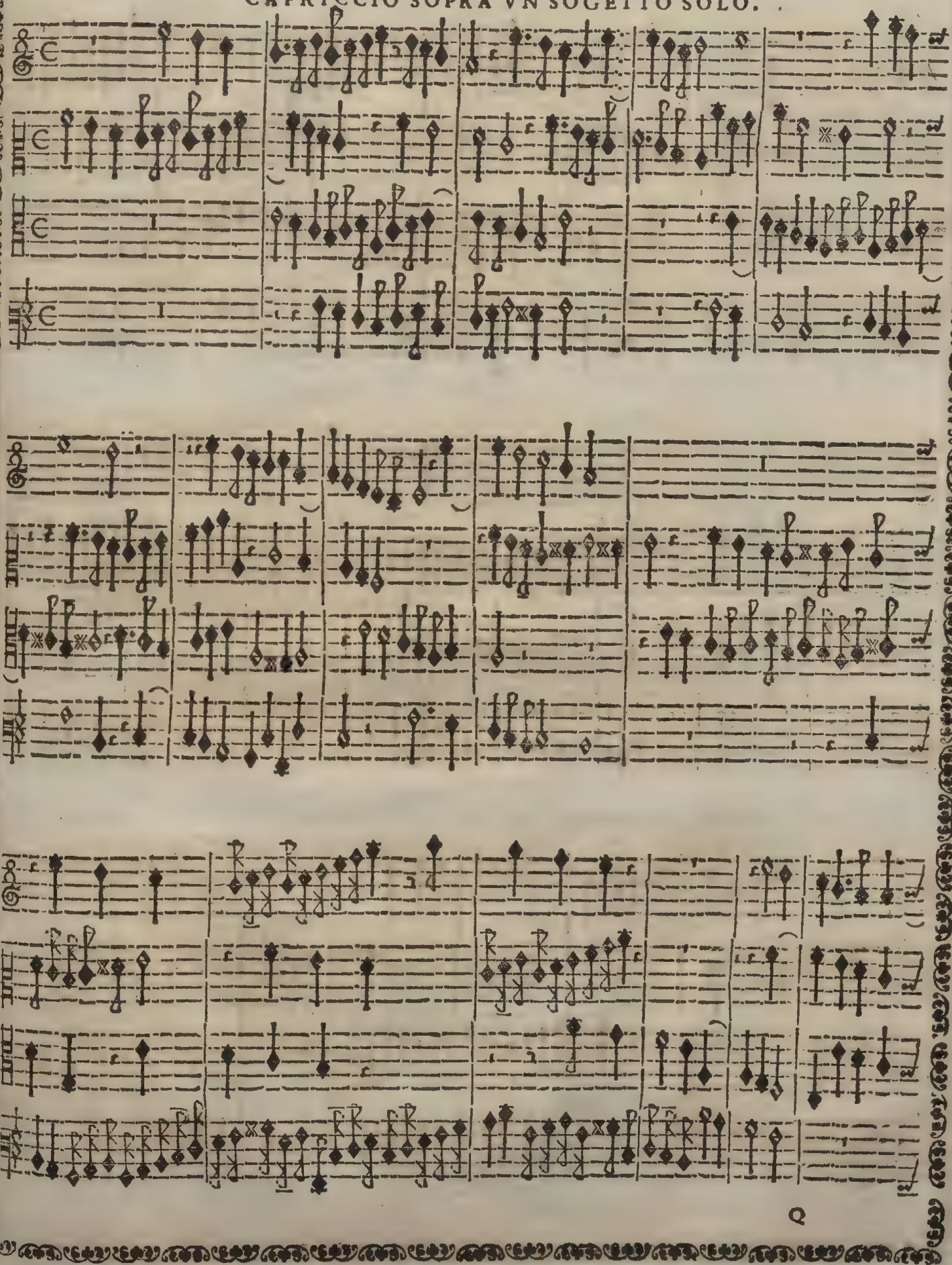

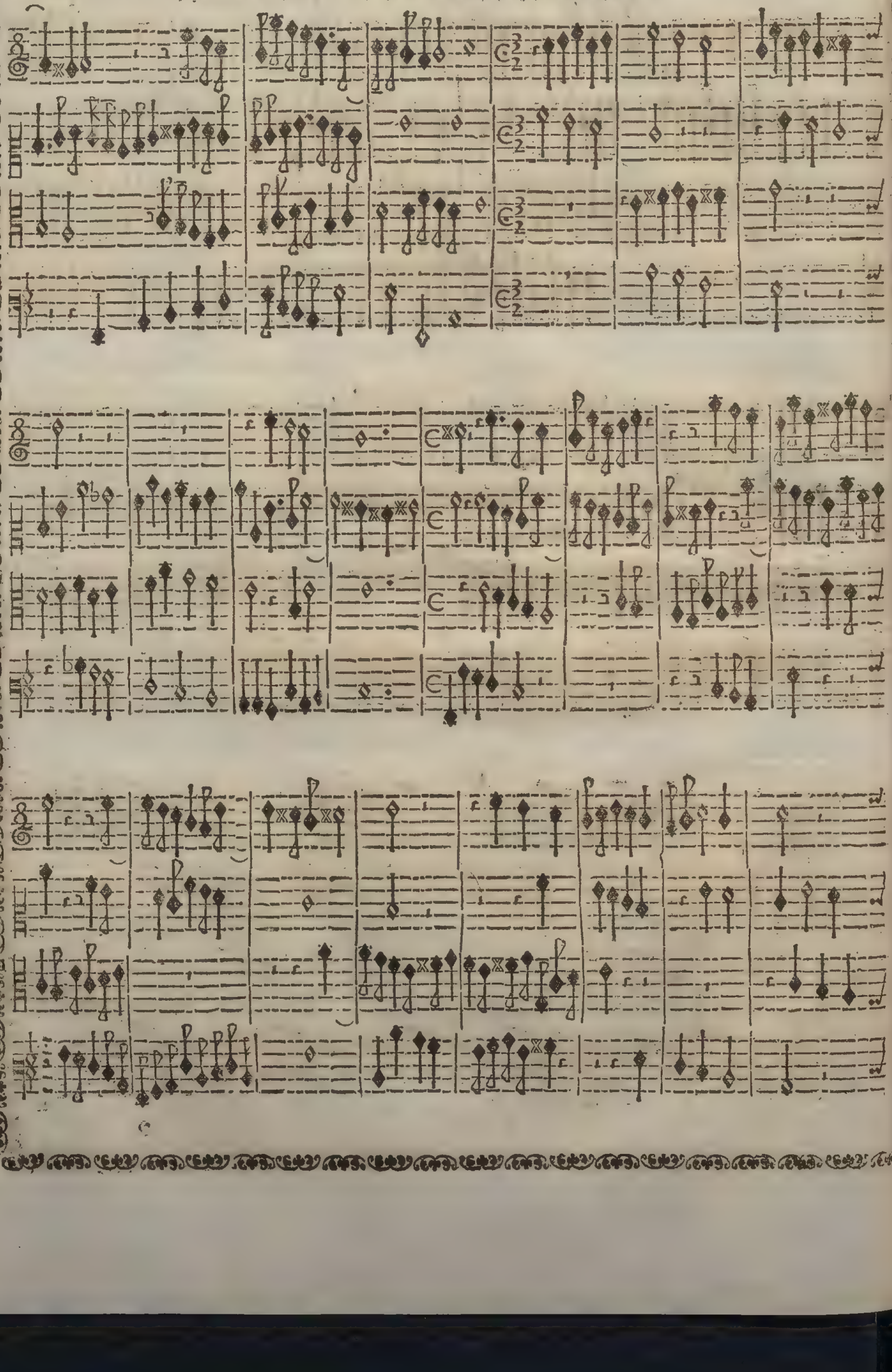

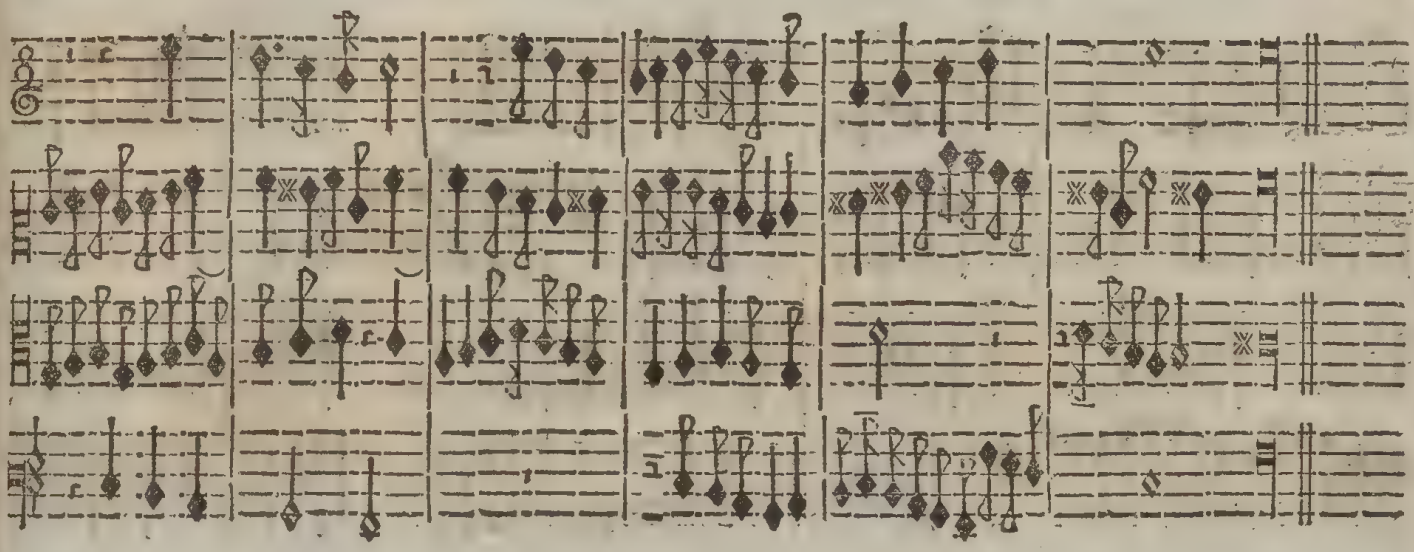

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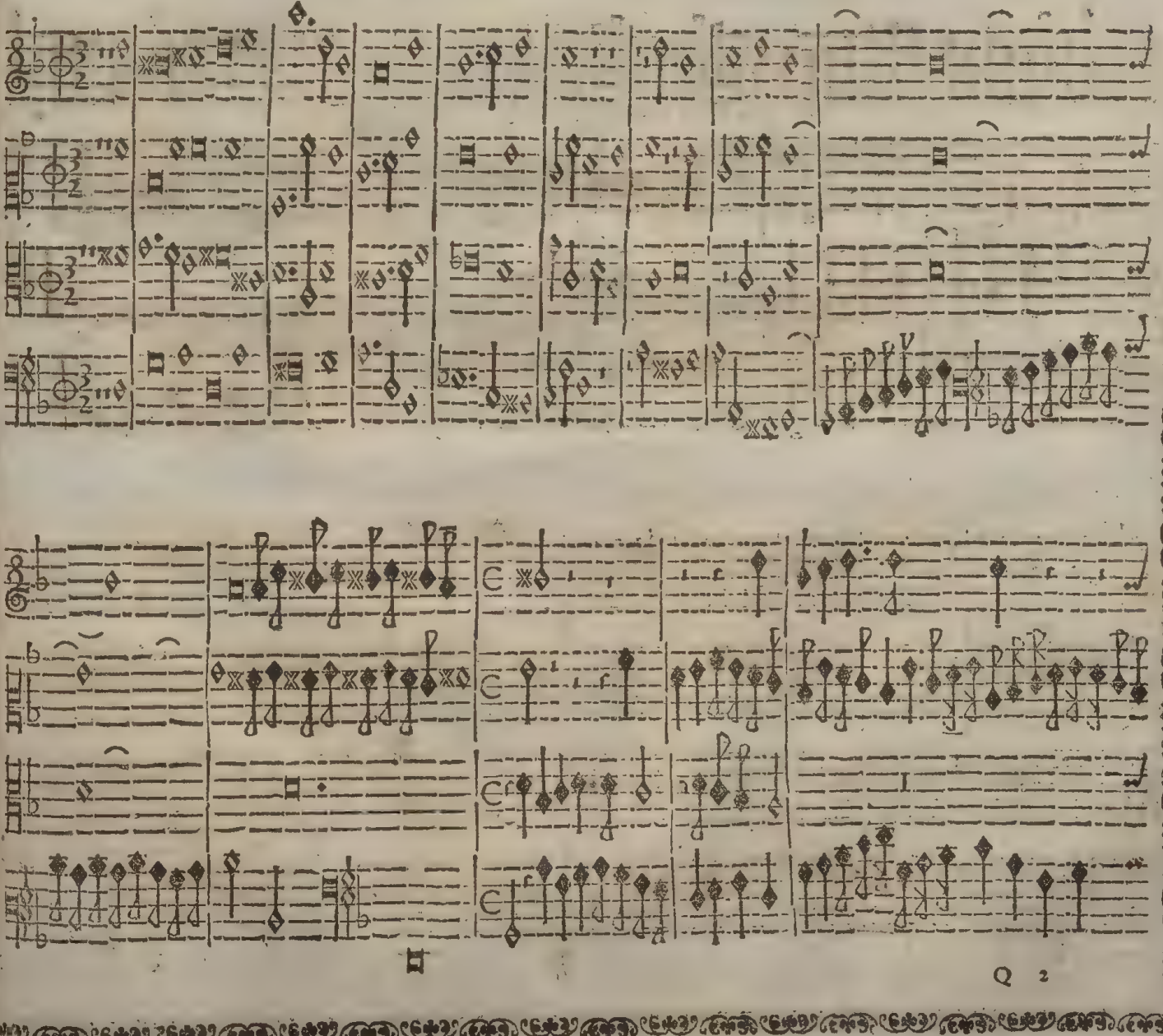

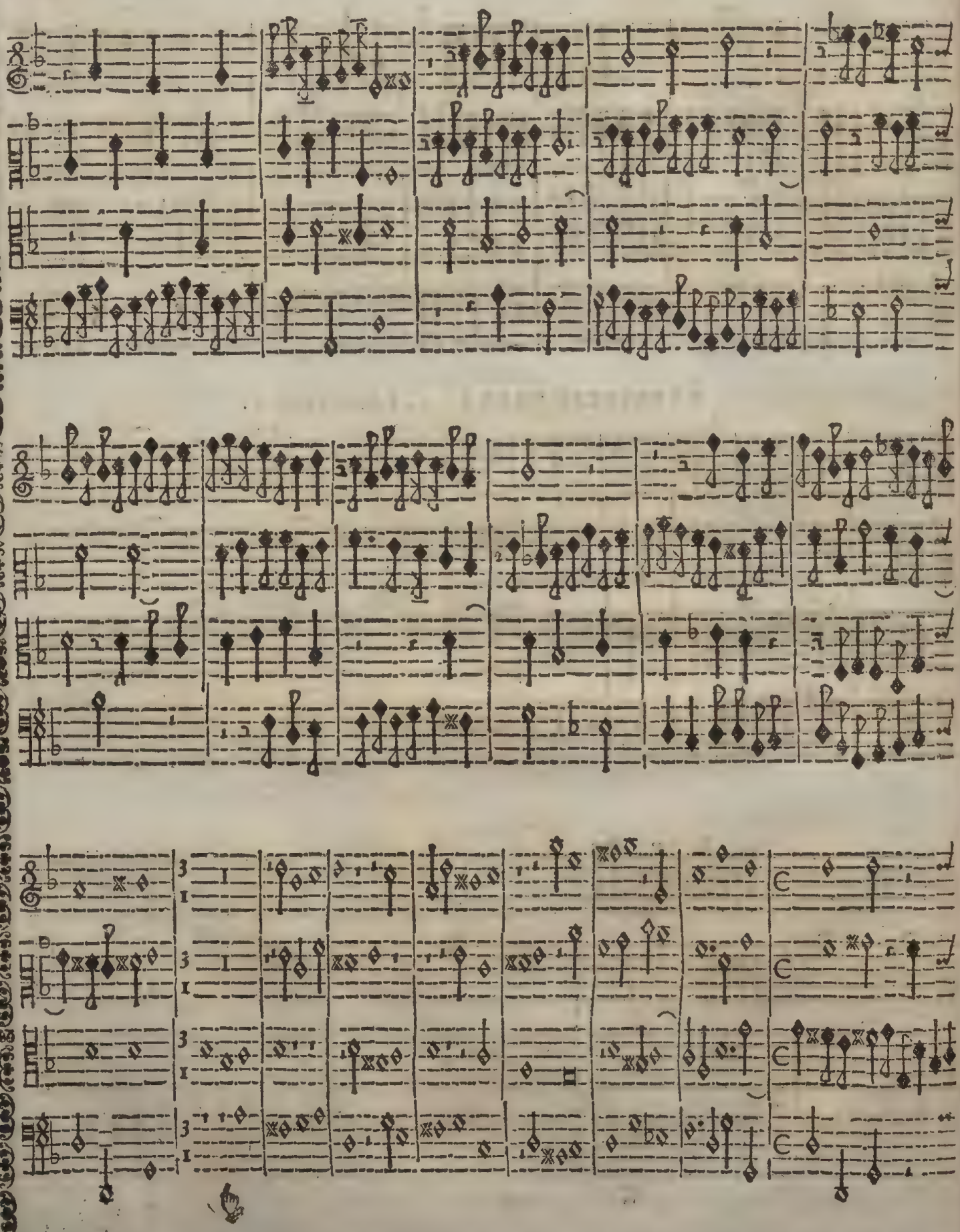

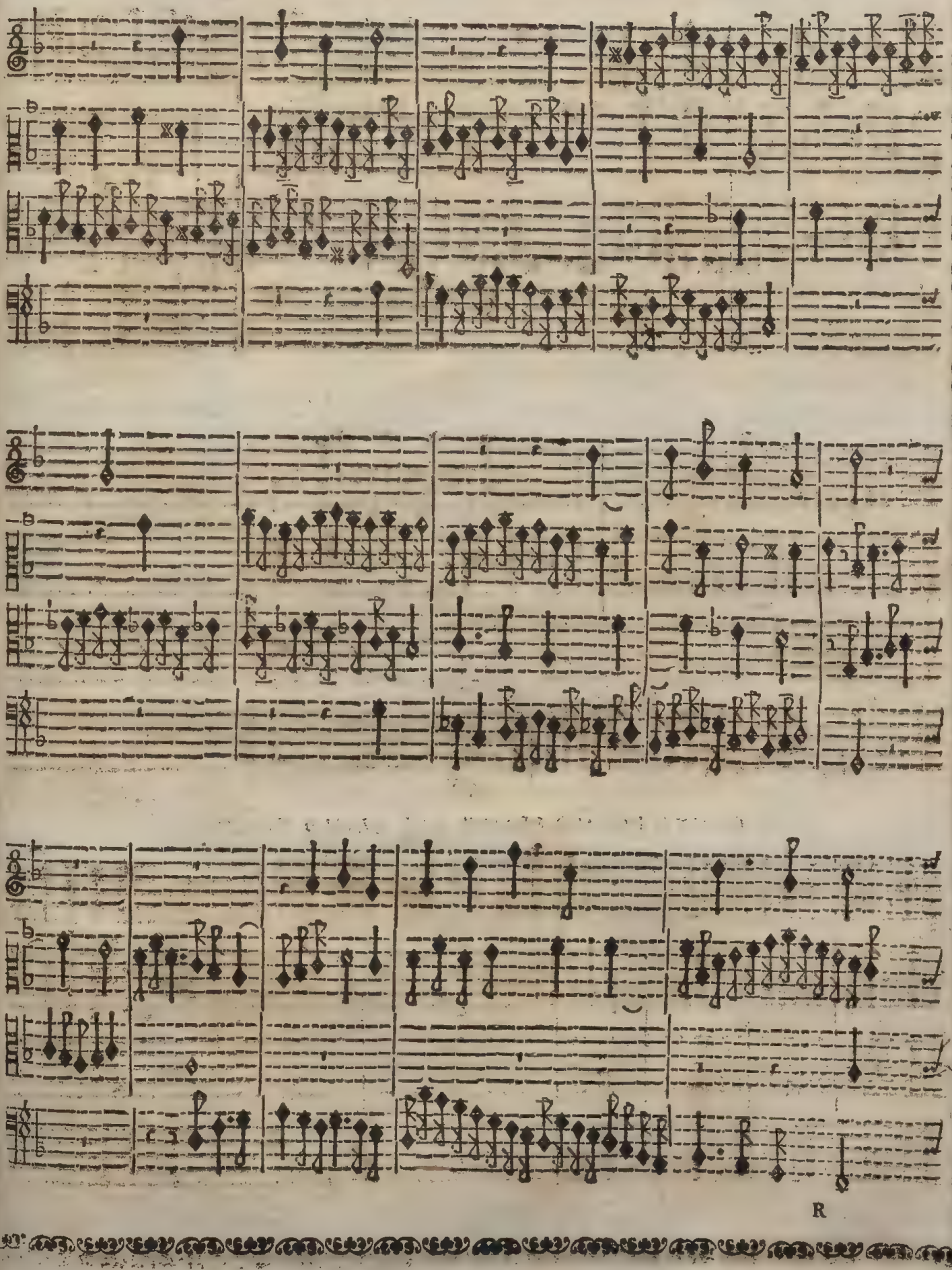

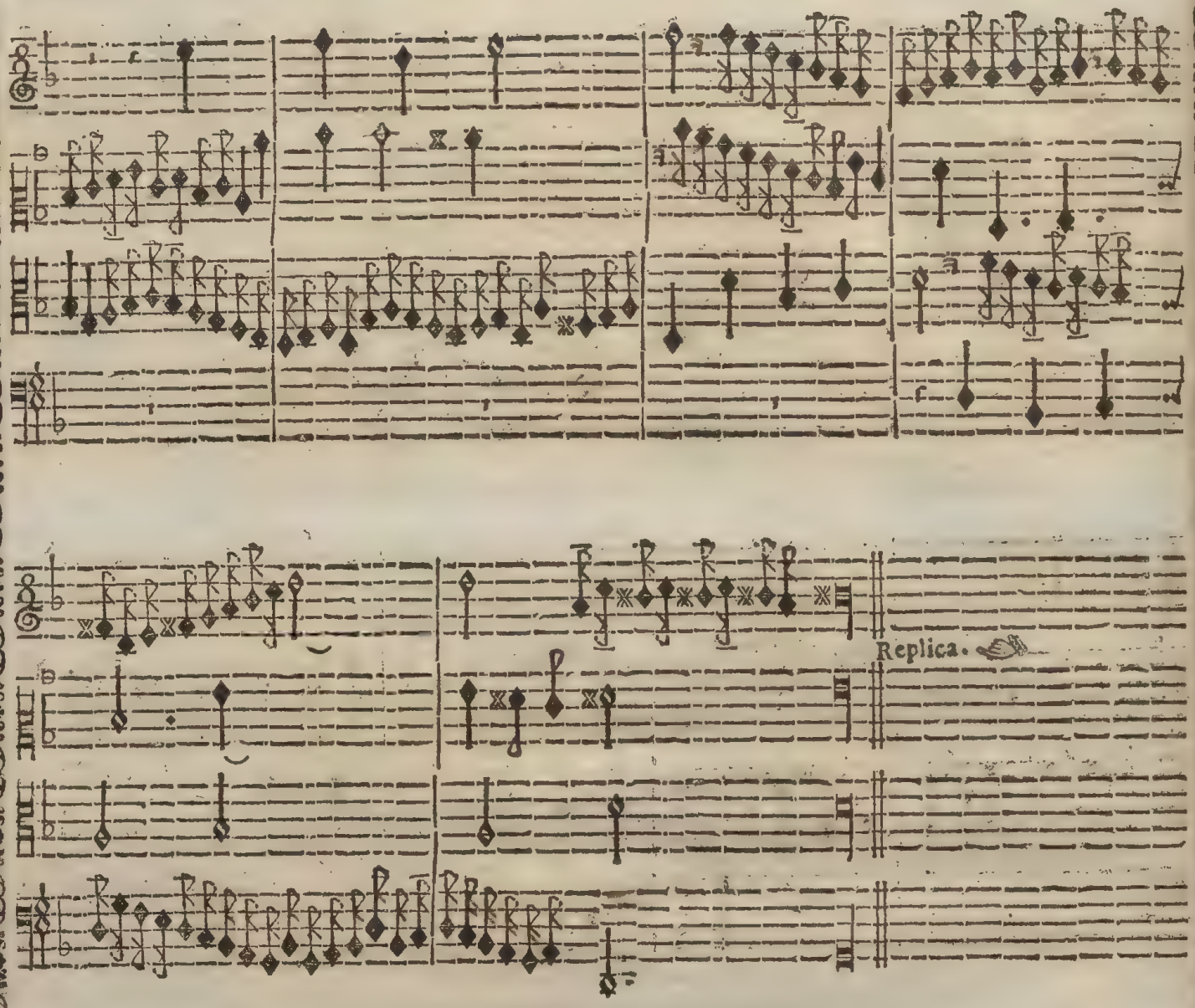

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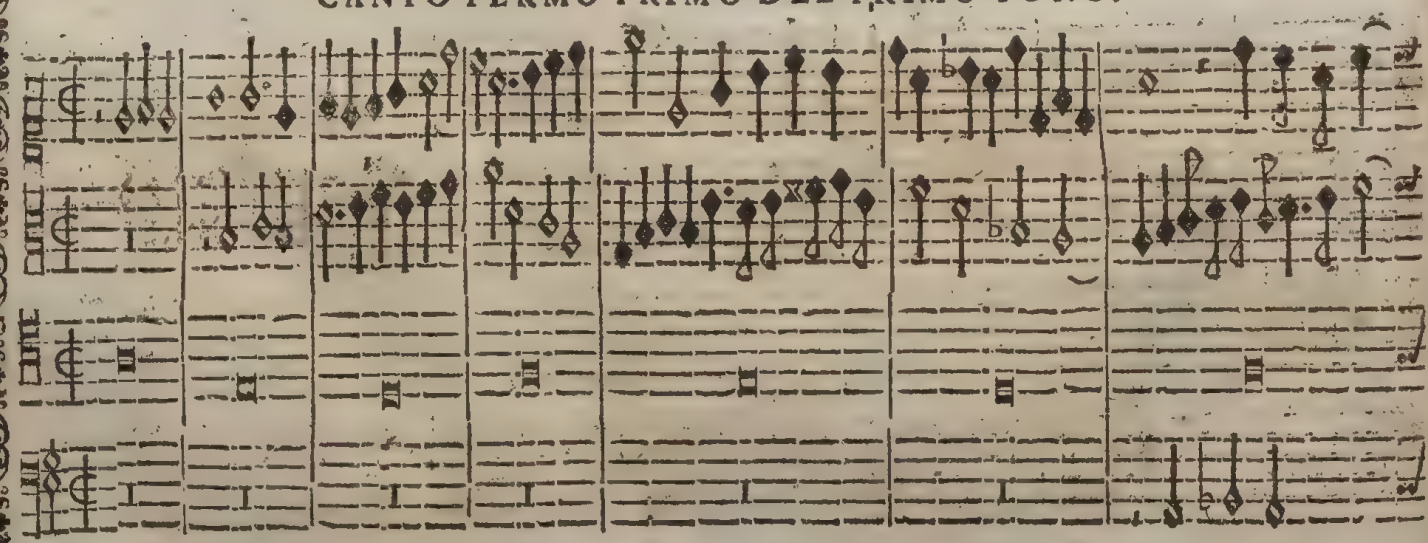

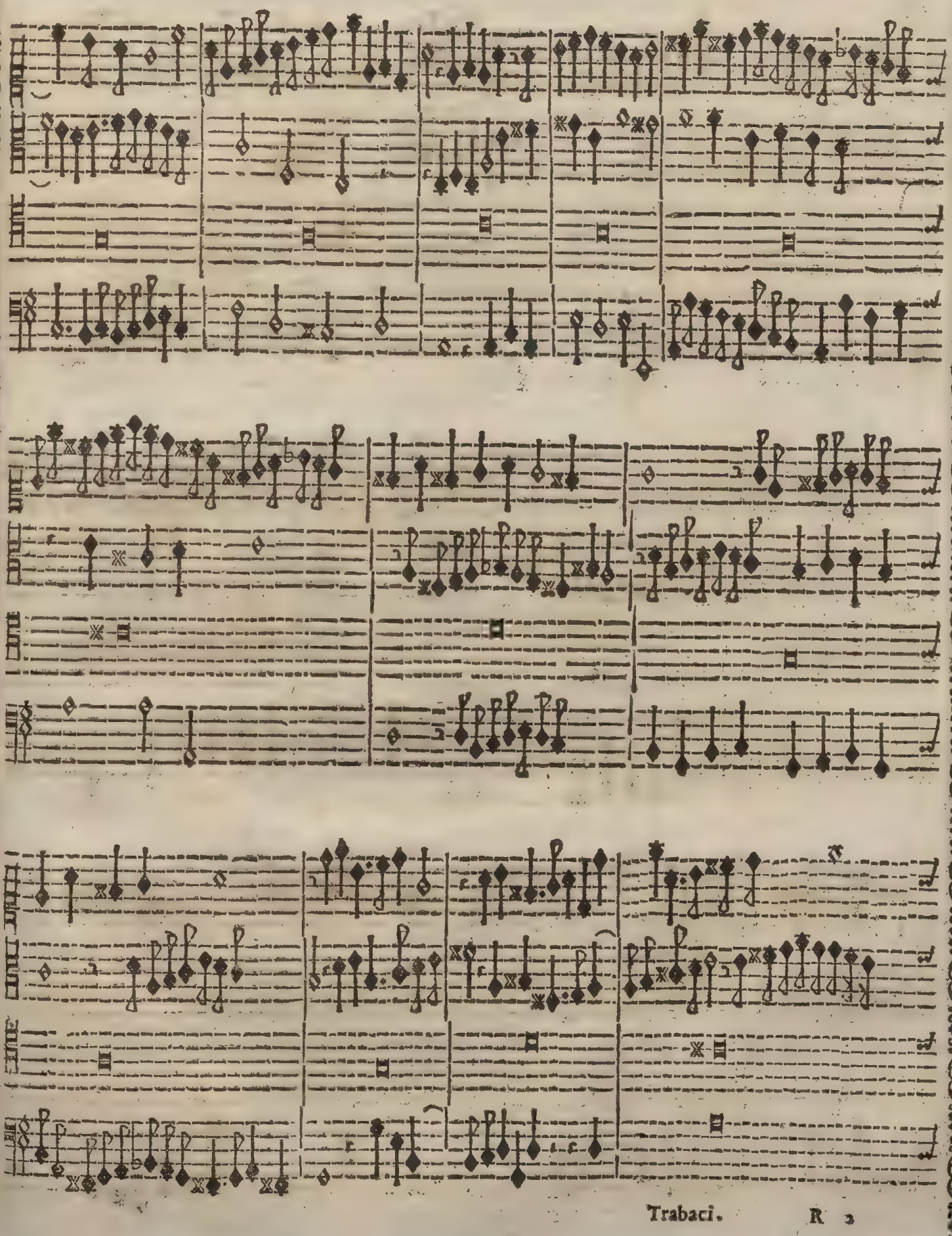

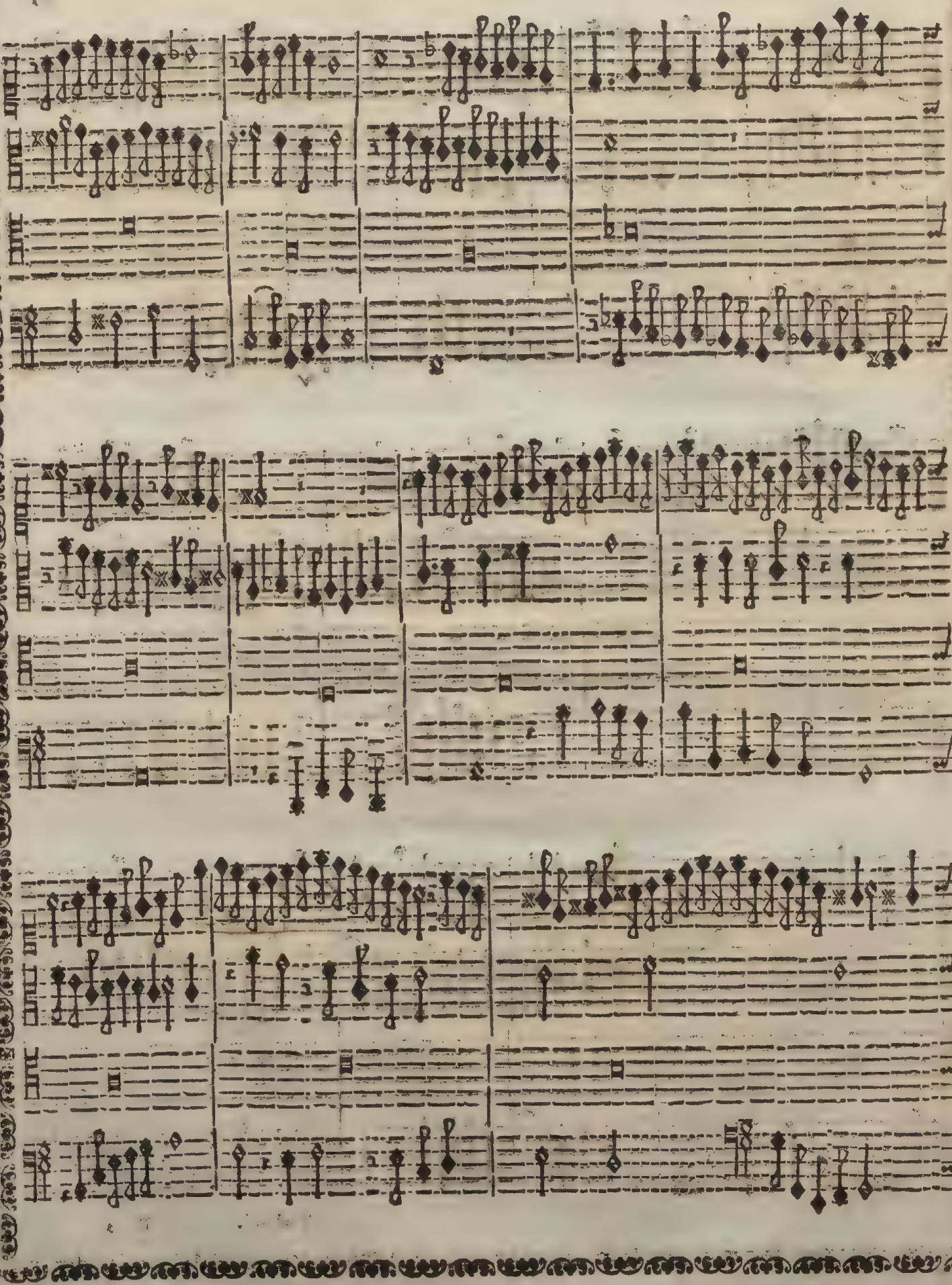

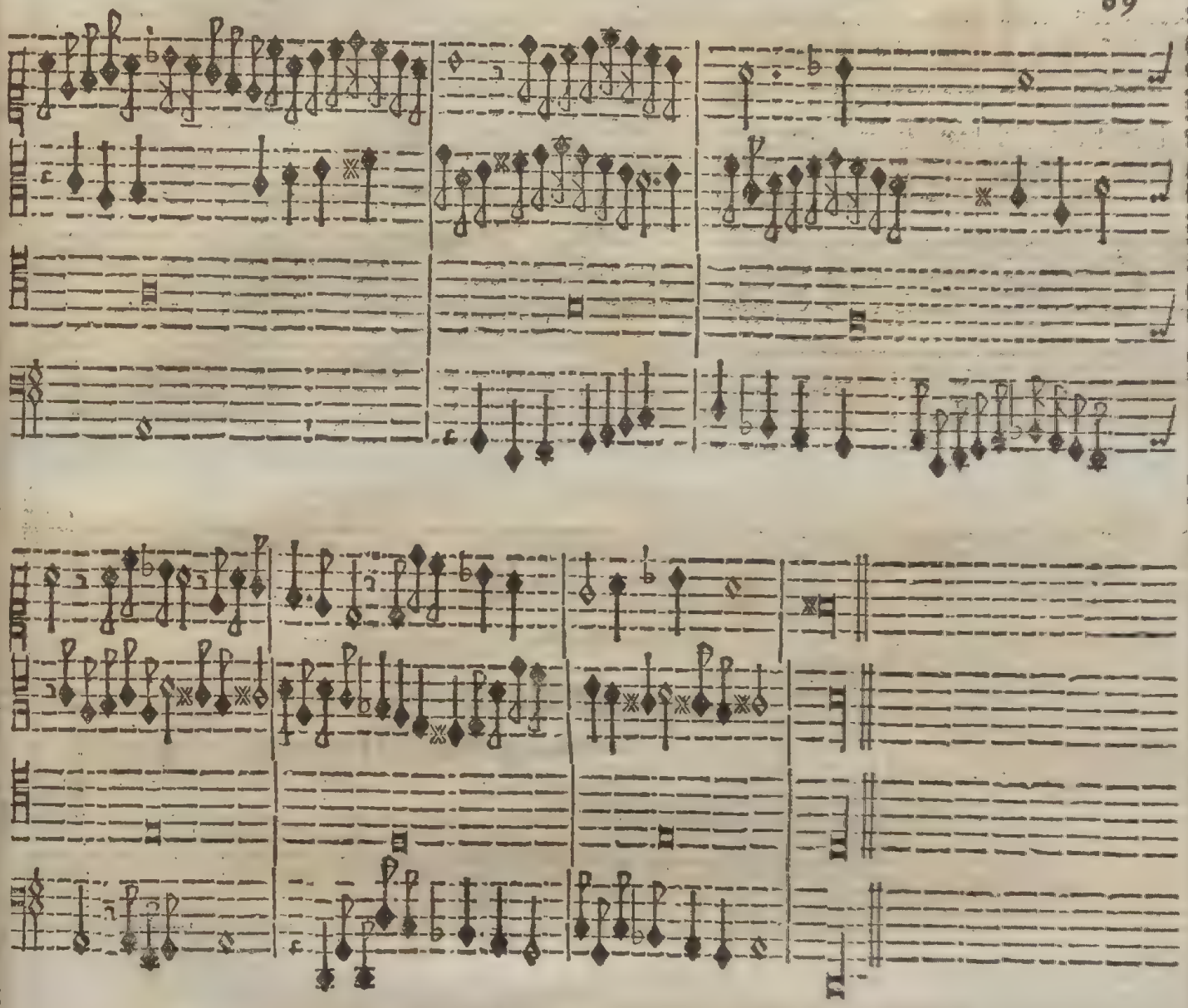

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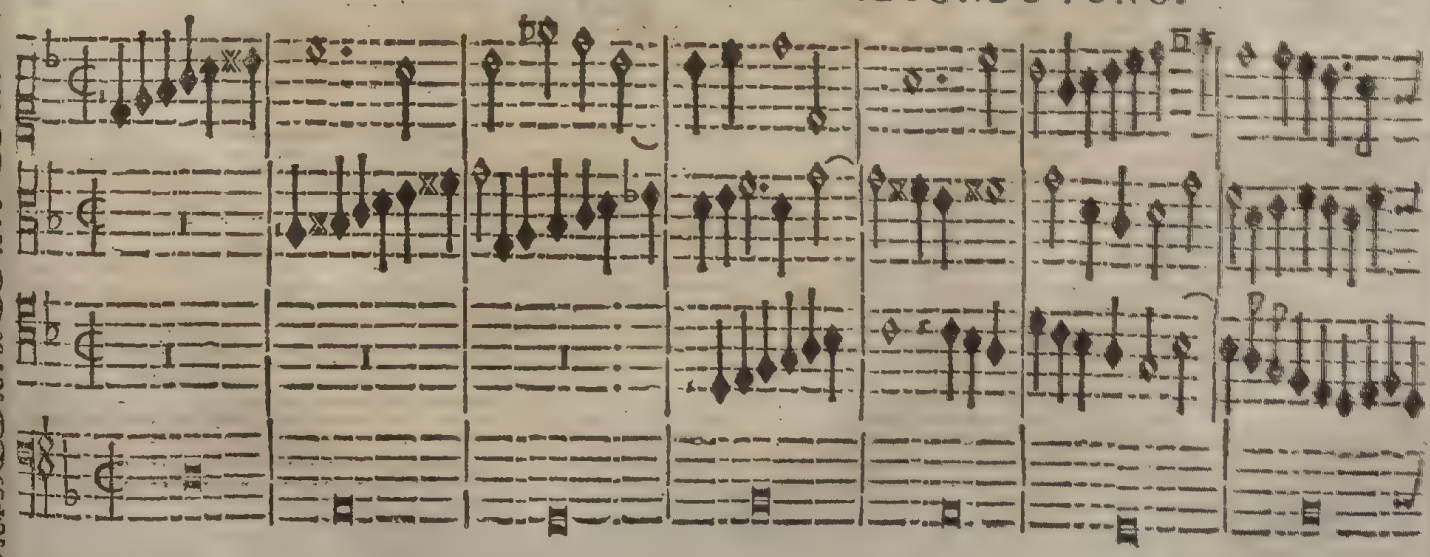
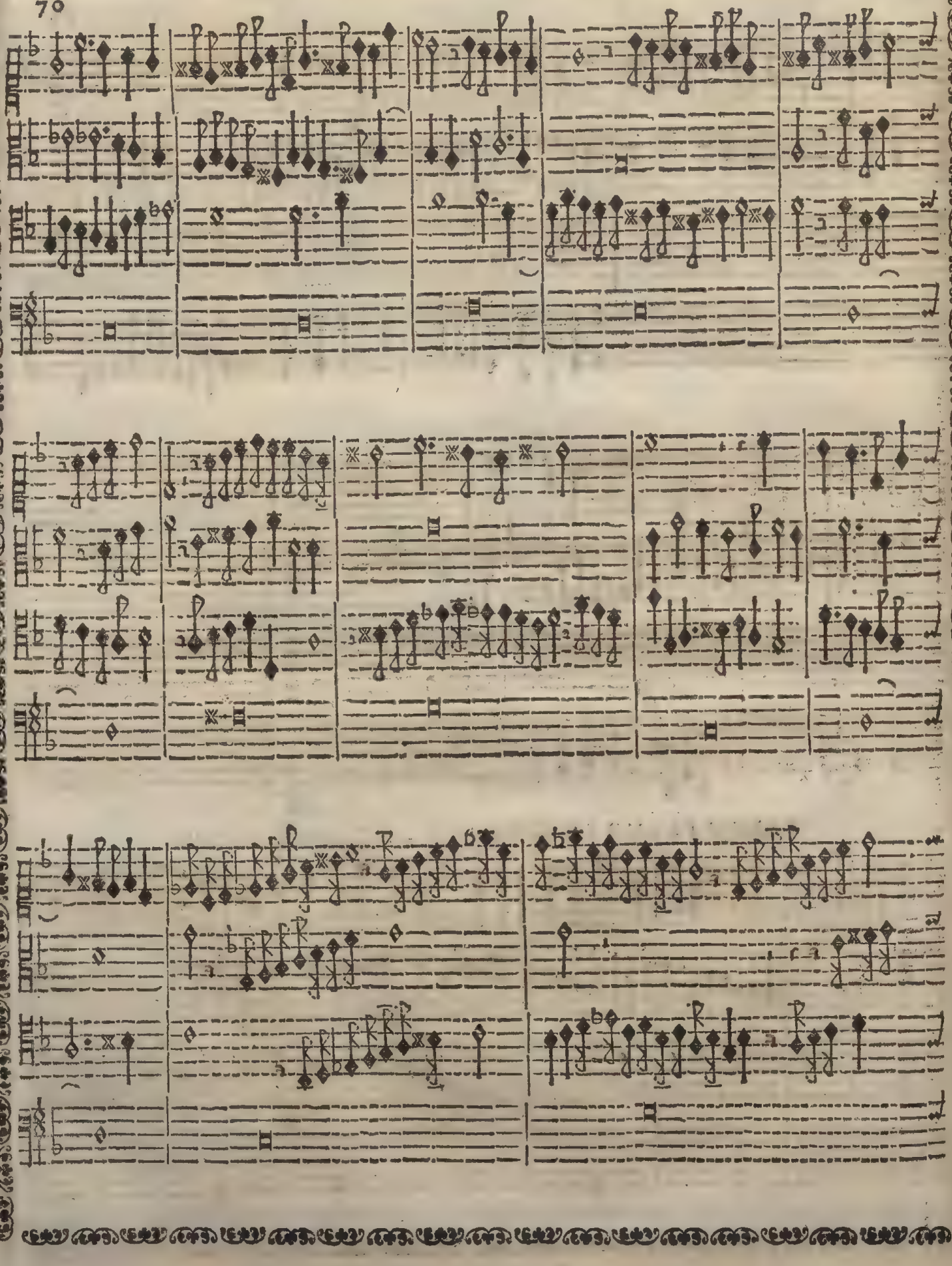
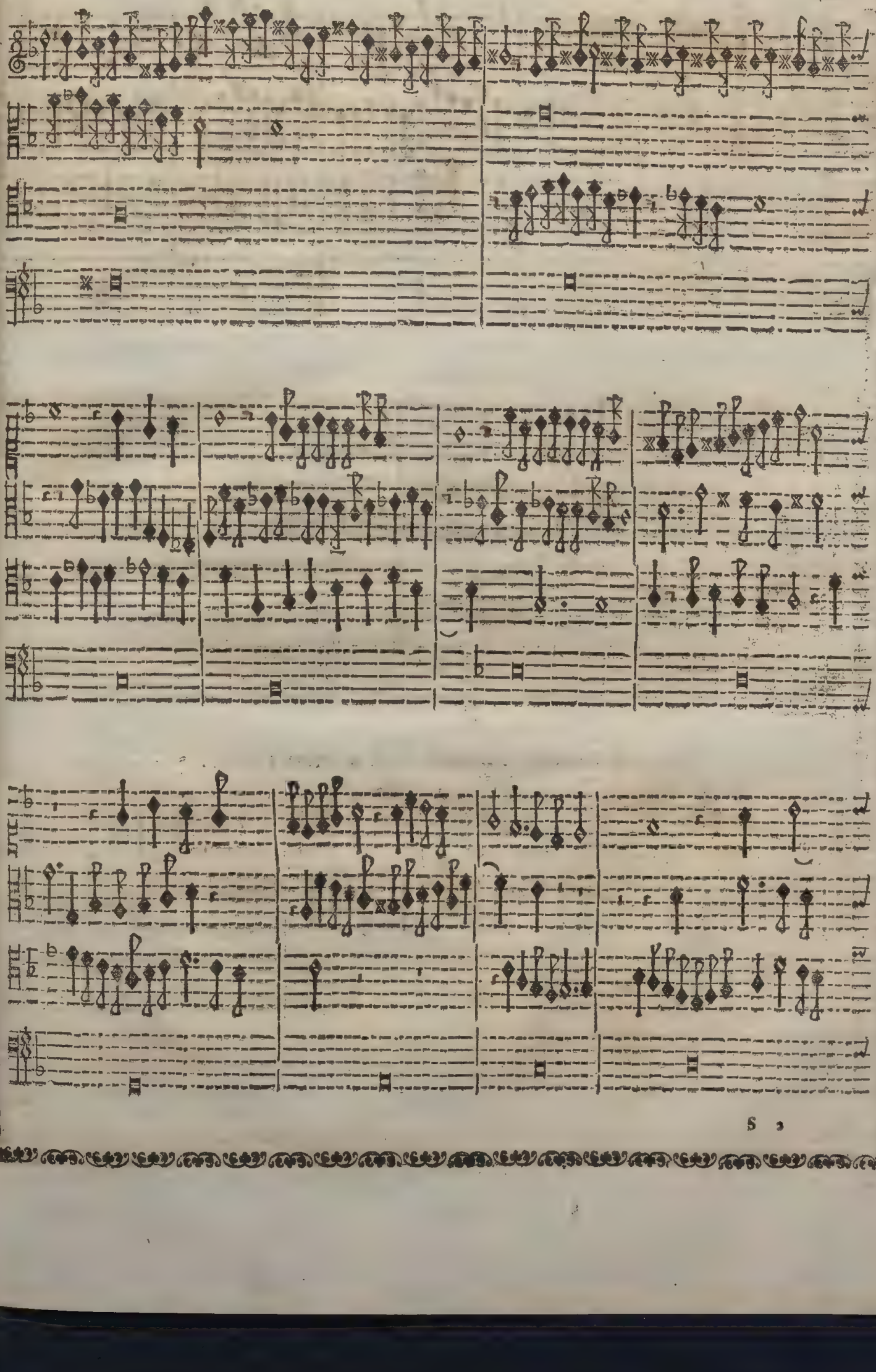
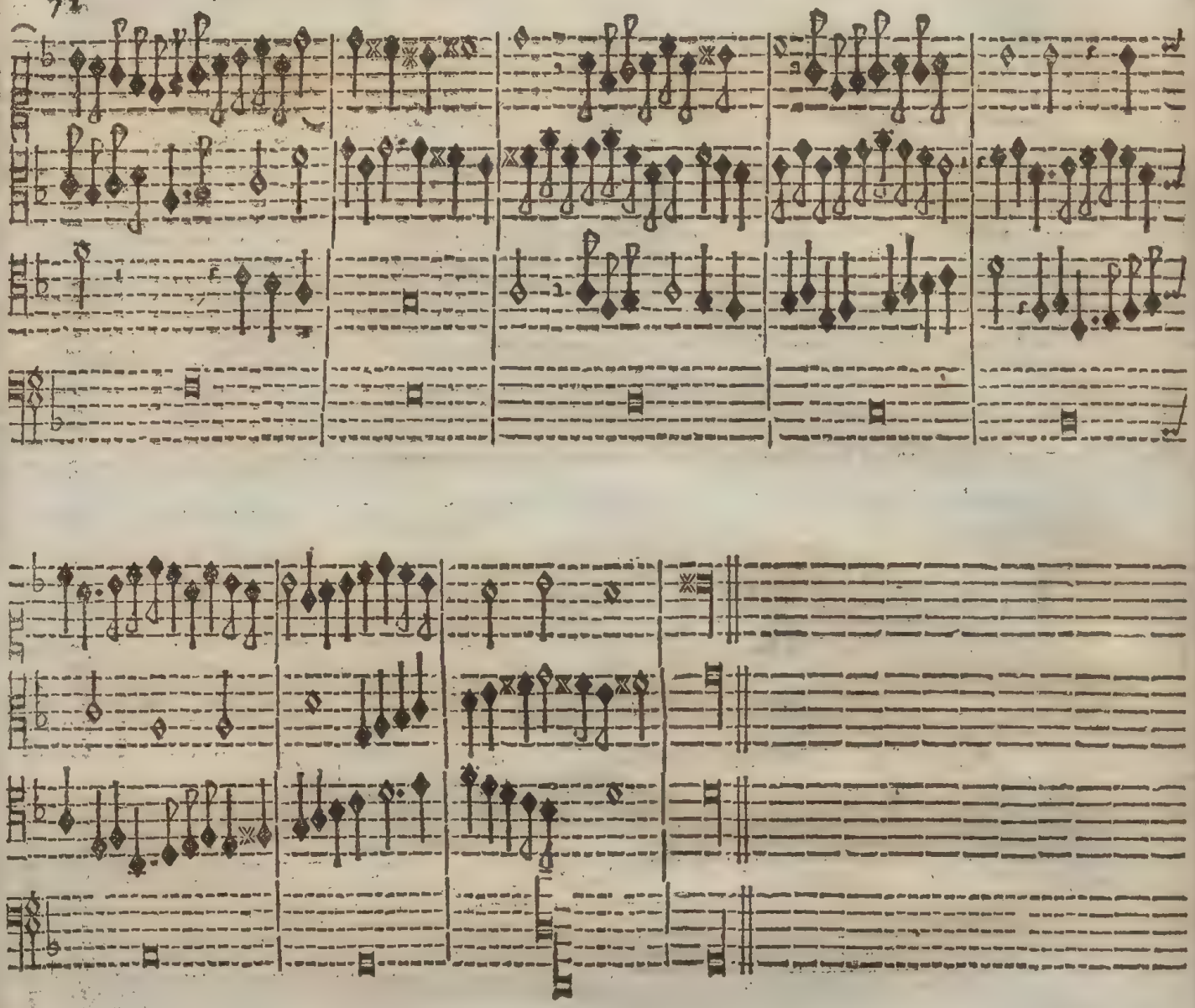
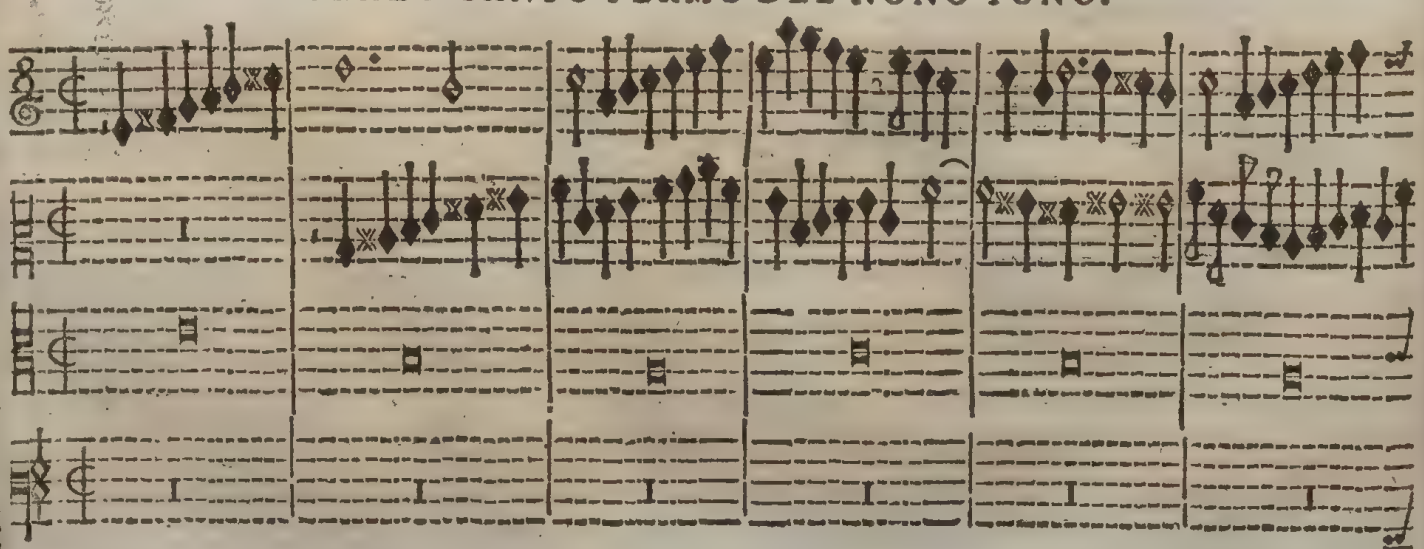




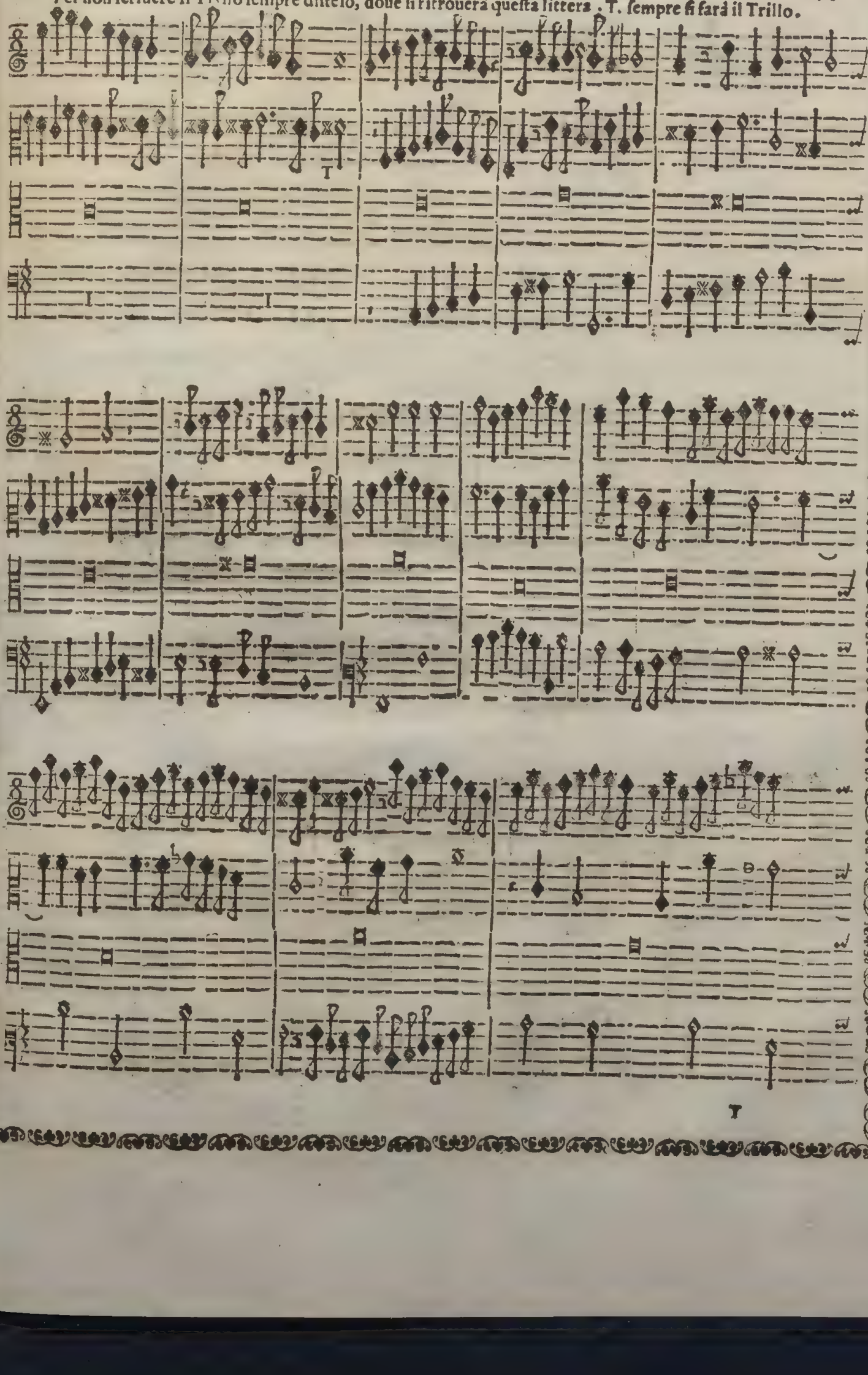


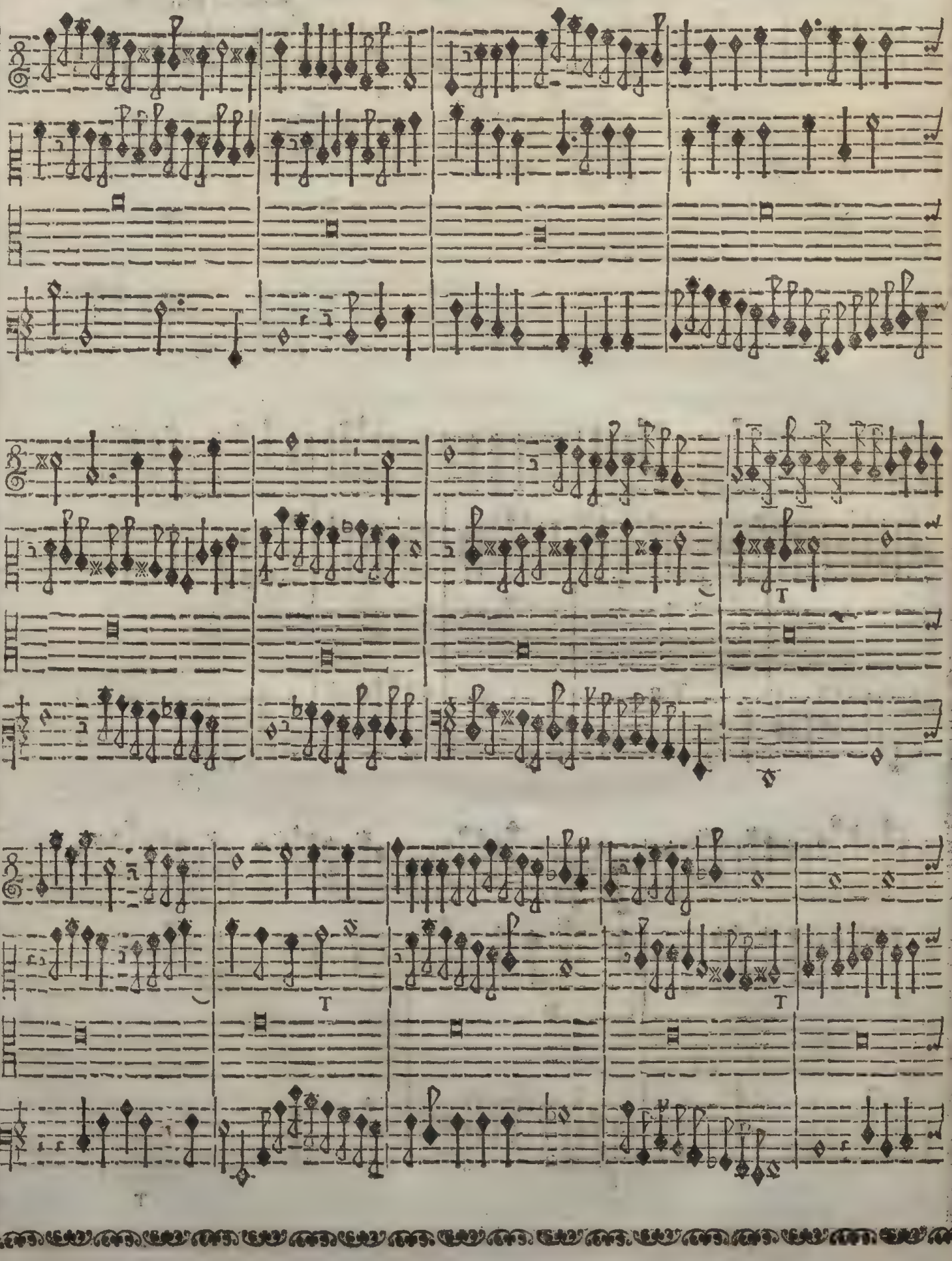


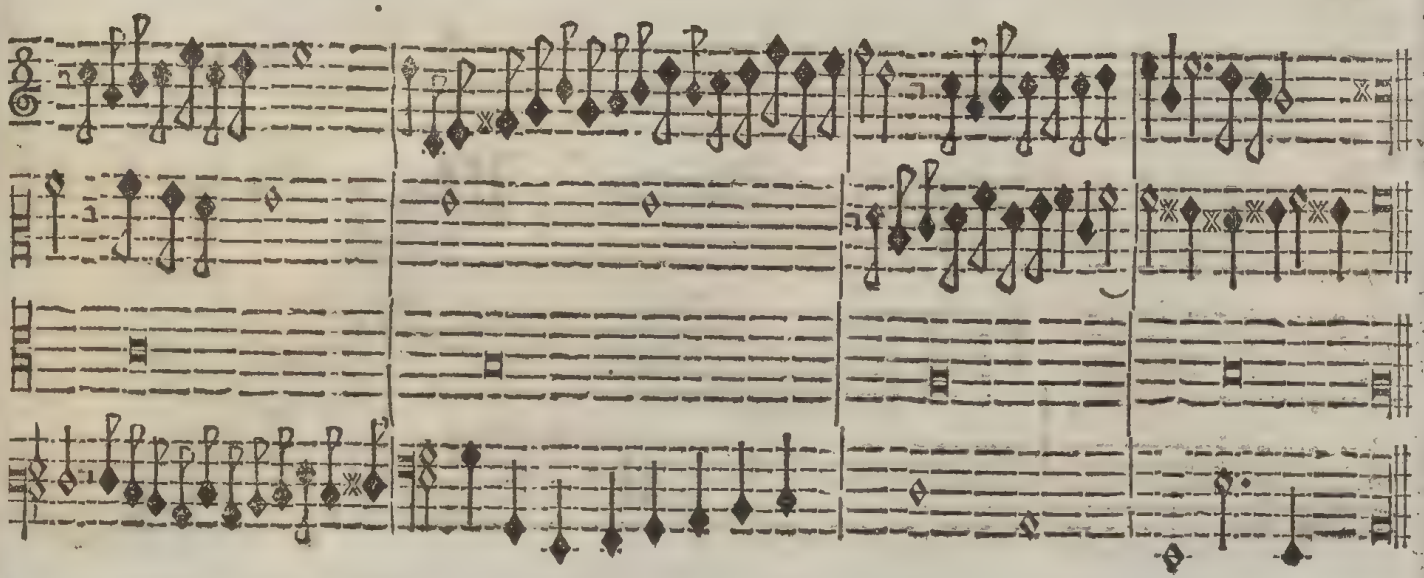
TERZO CANTO FERMO DEL NONO TONO.



Per non ſcriuere il Trillo ſempre diſteſo, doue ſi ritrouerà queſta littera . T. ſempre ſi farà il Trillo.







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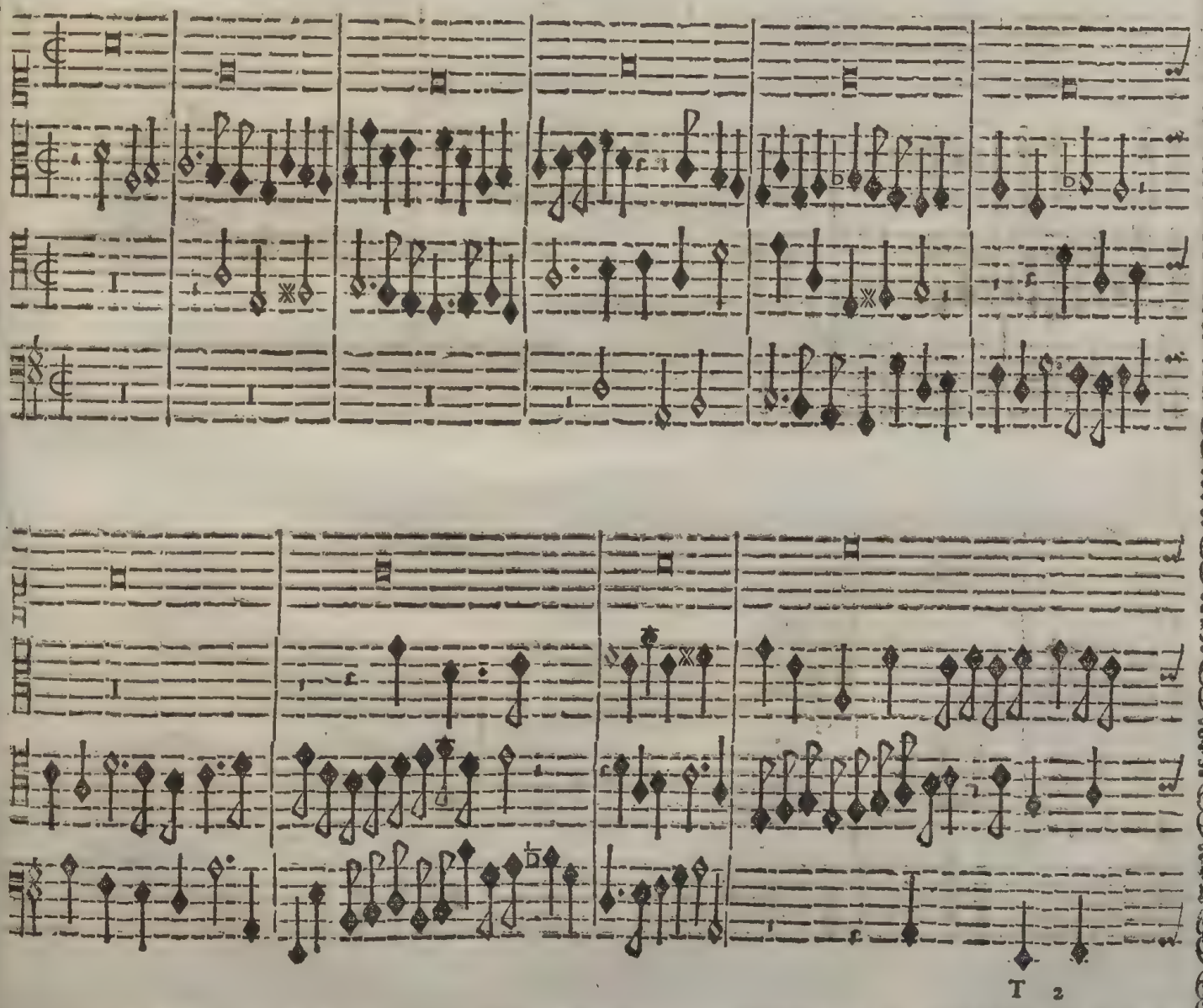
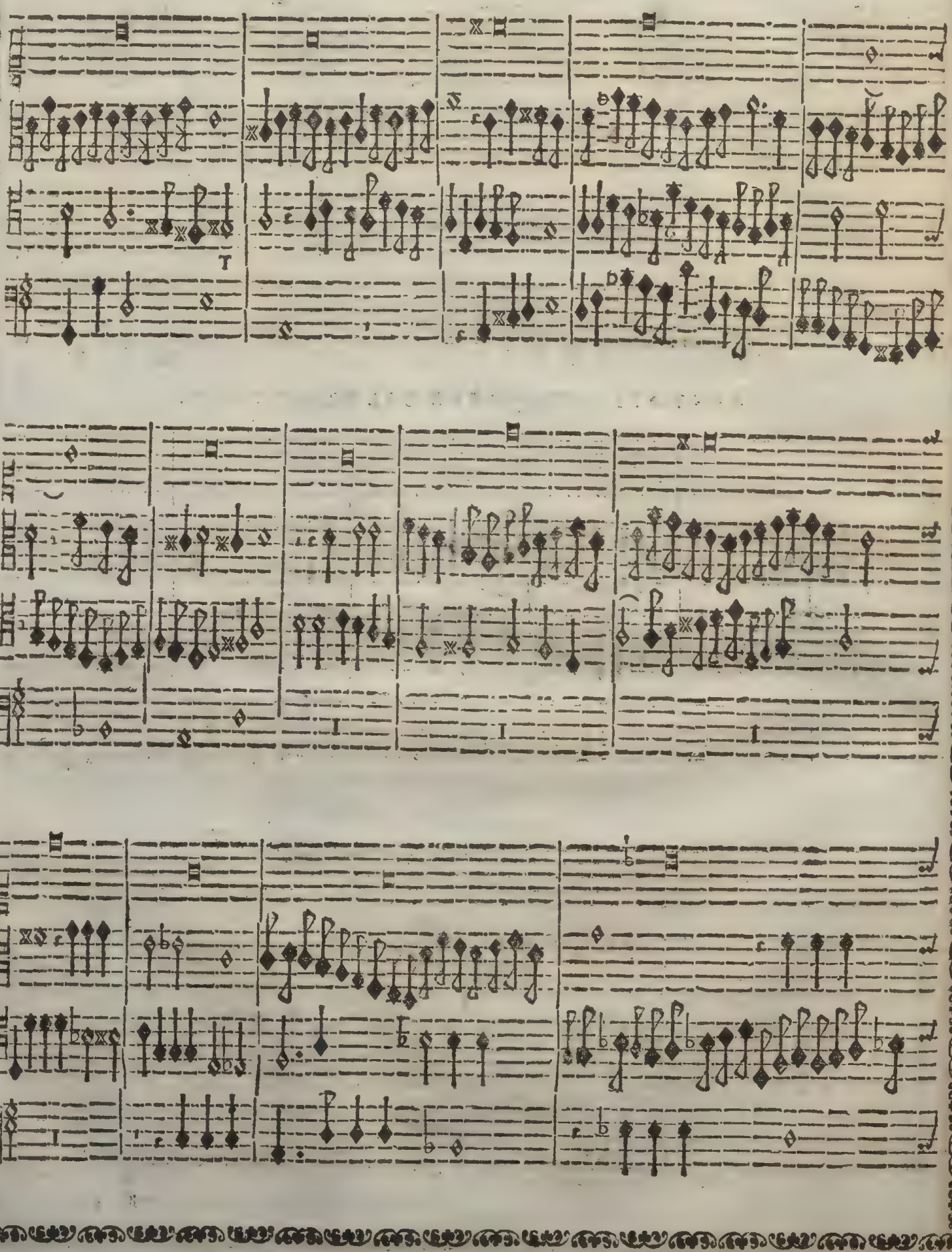
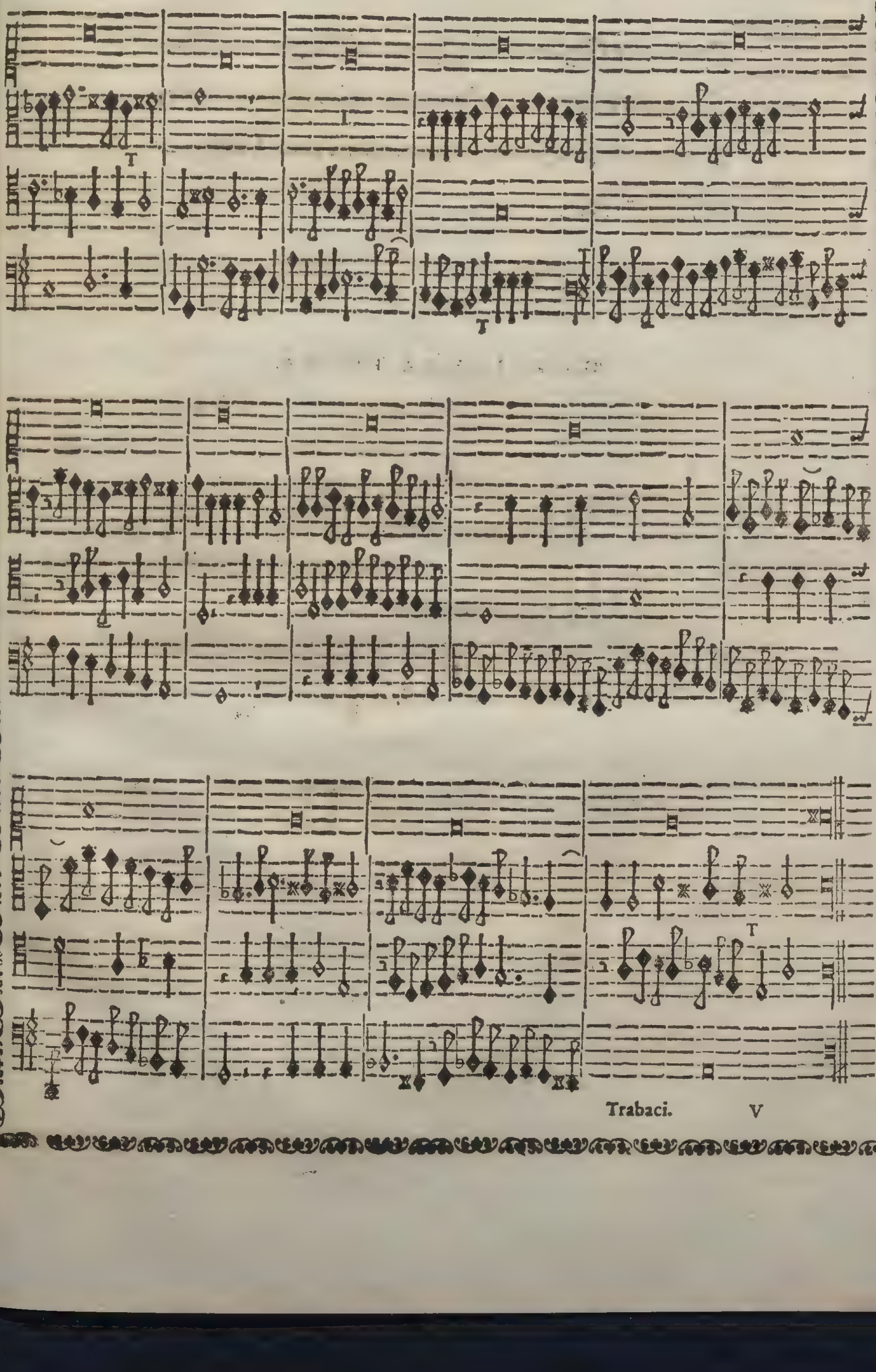
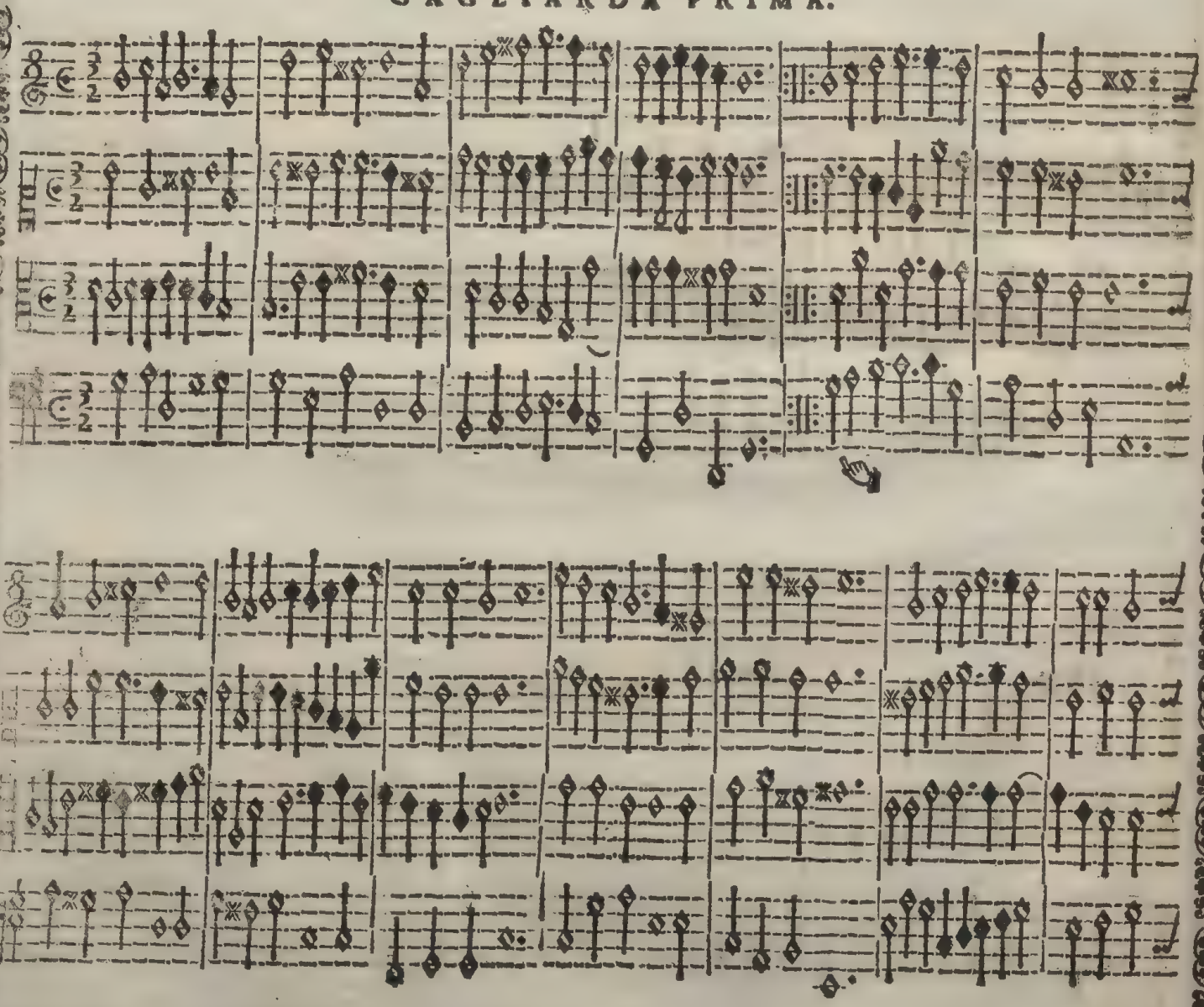


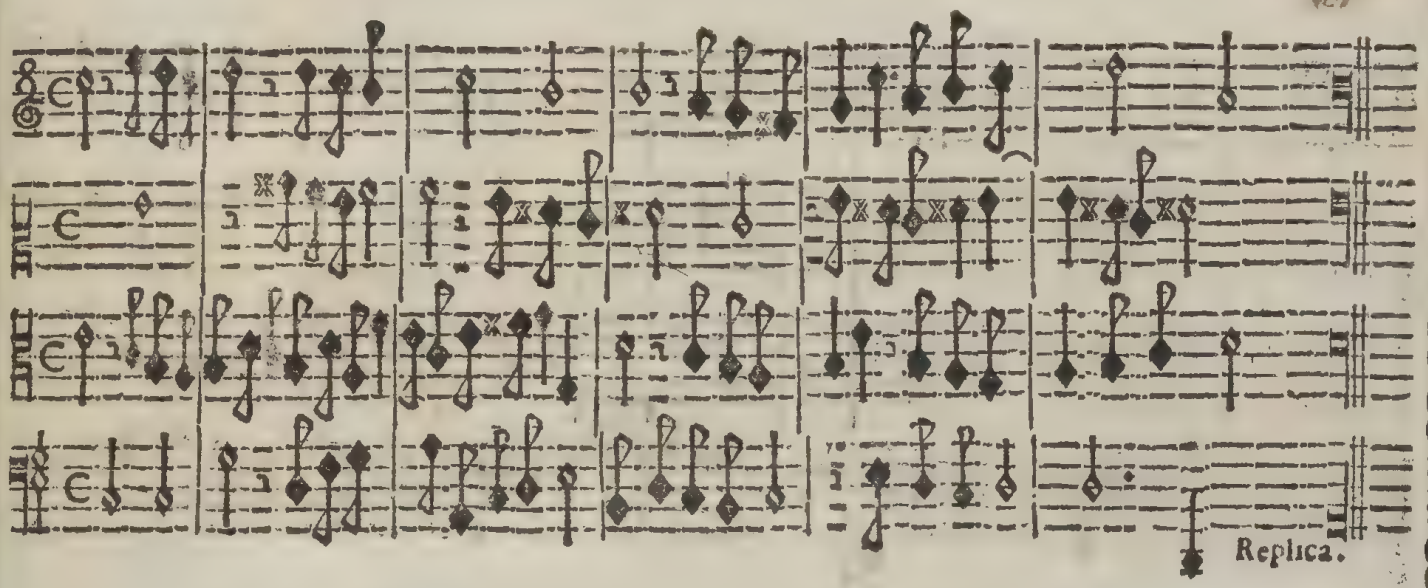




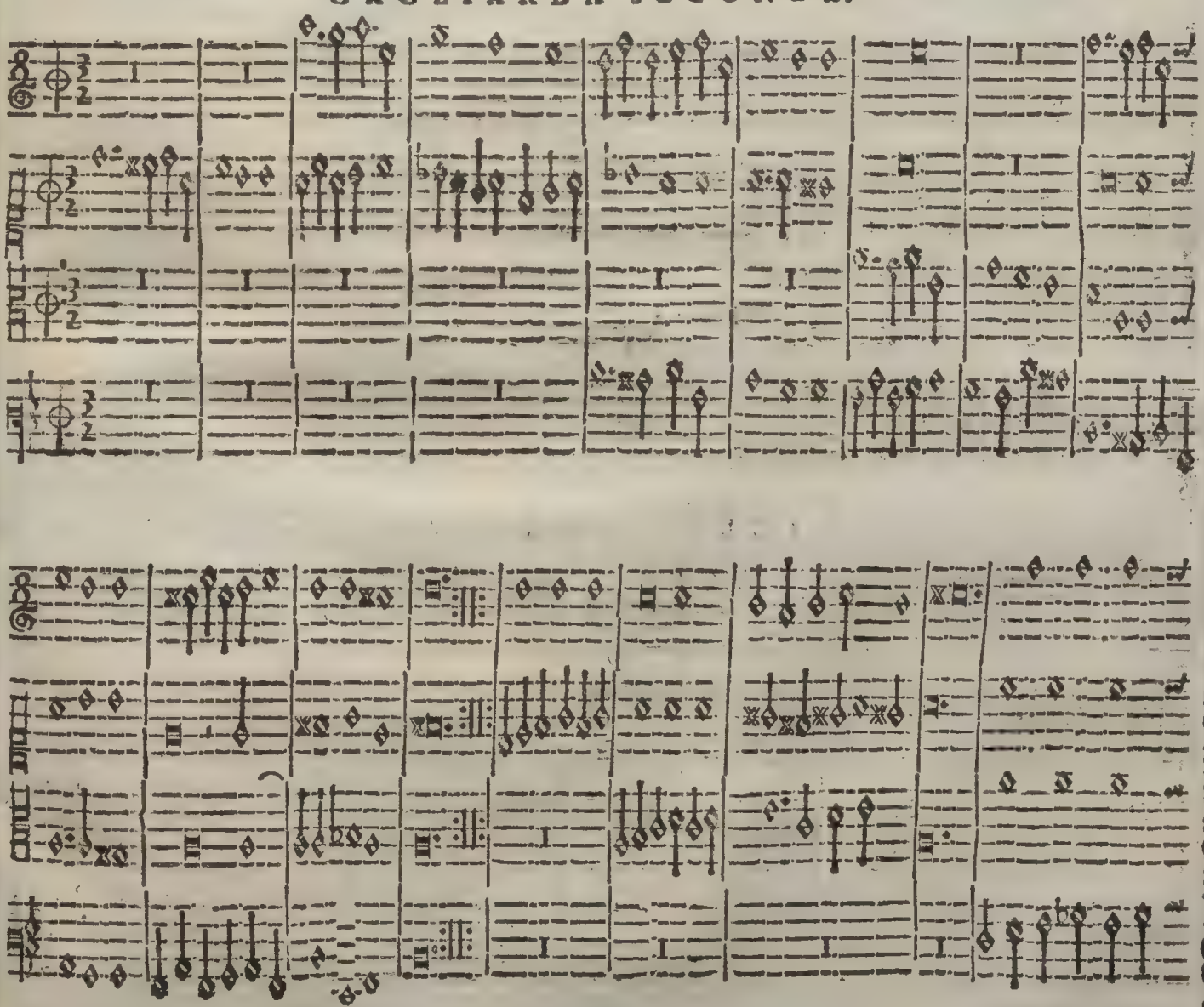
Queste otto Gagliarde, che seguono adesso ogni vna di loro se ritornerà due volte dal principio insino al primo segno, & dopoi, che sarà finita, se ricomincierà doue trouerete questo segno

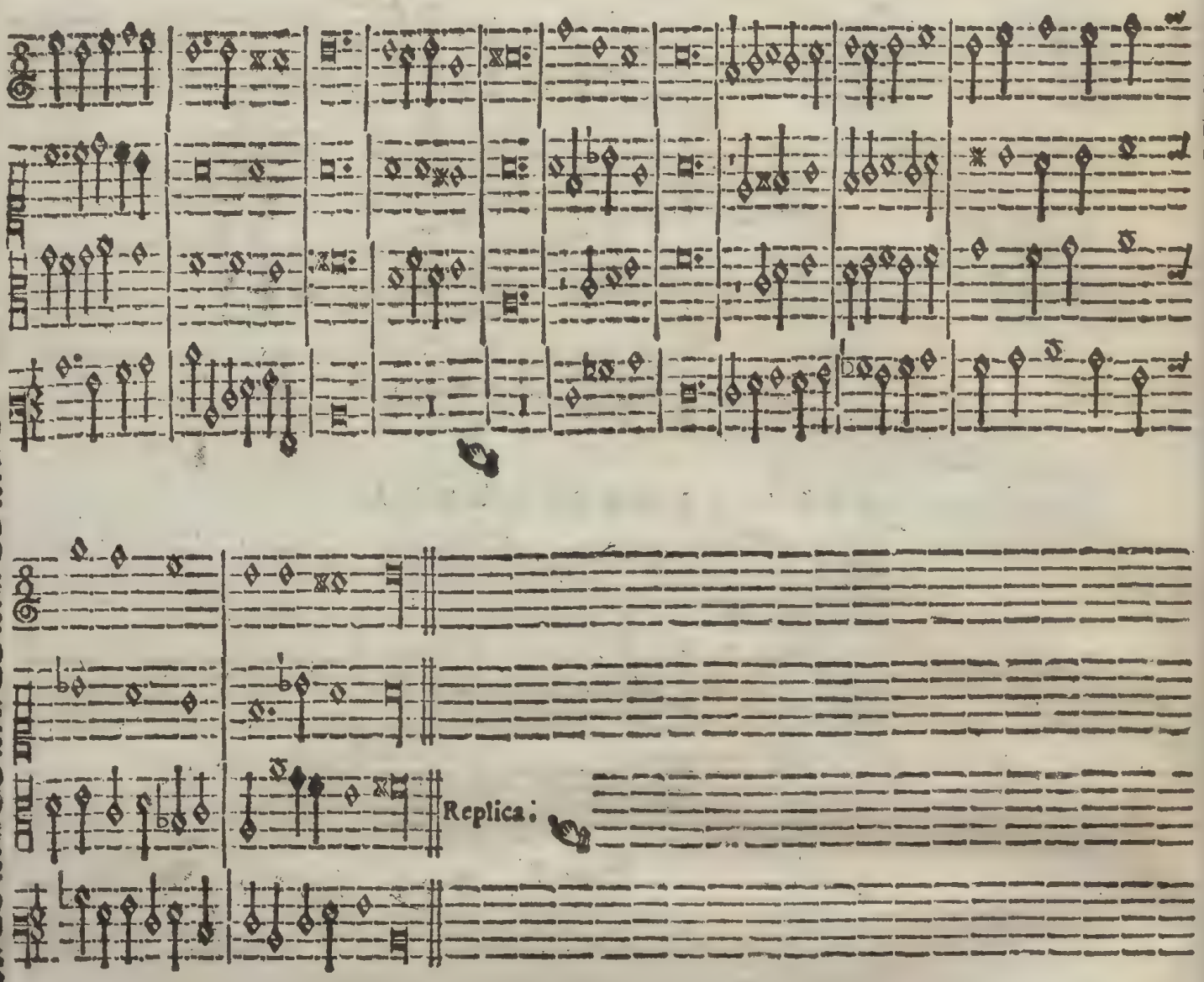
GAGLIARDA PRIMA.





GAGLIARDA SECONDA.





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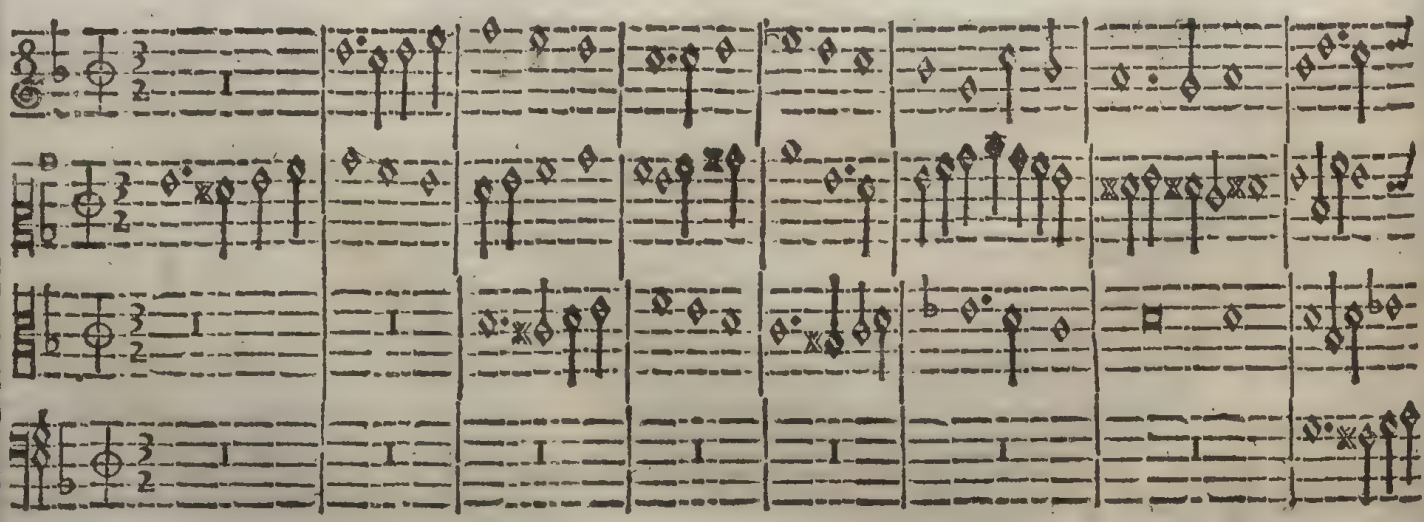

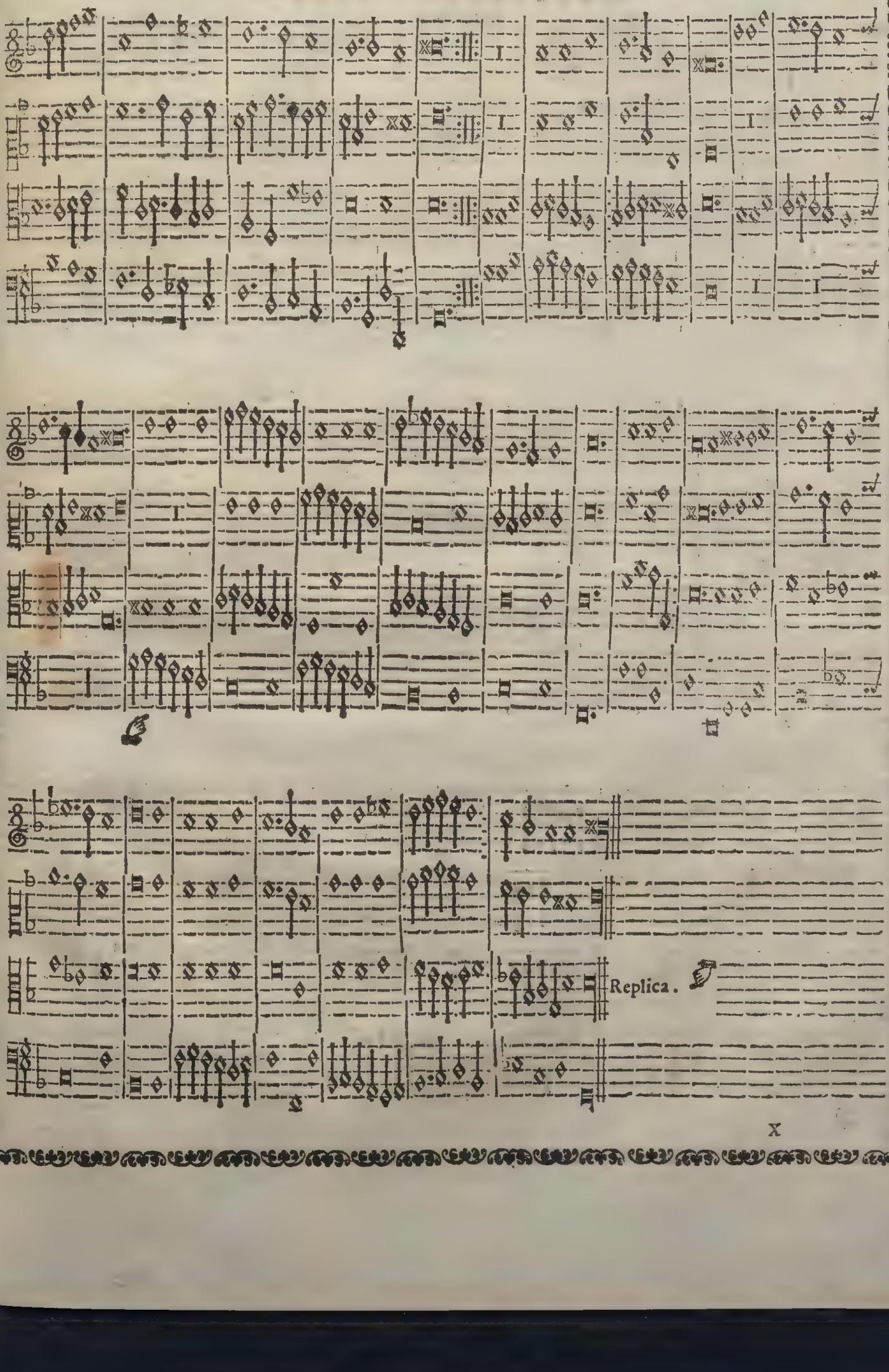
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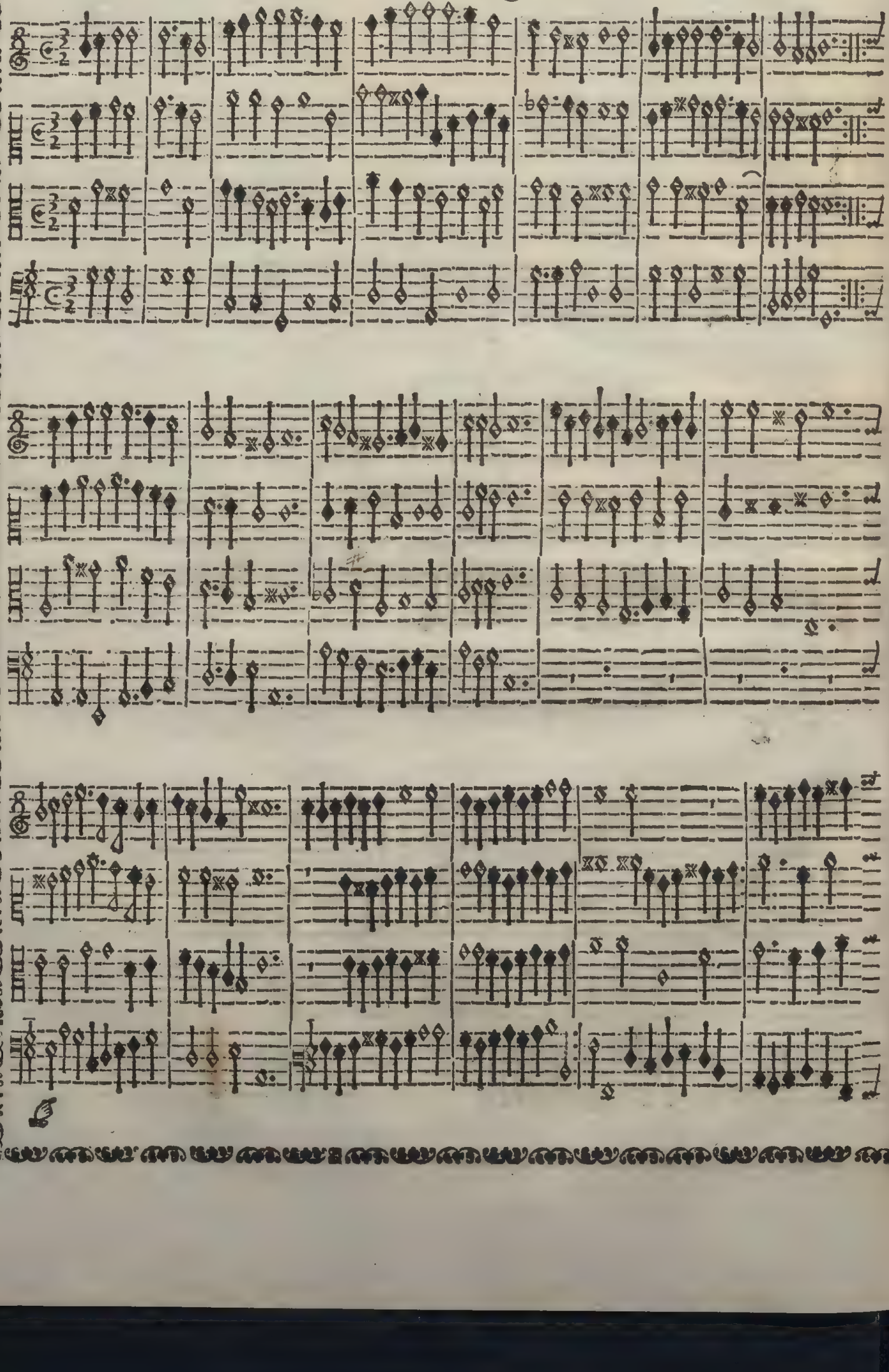

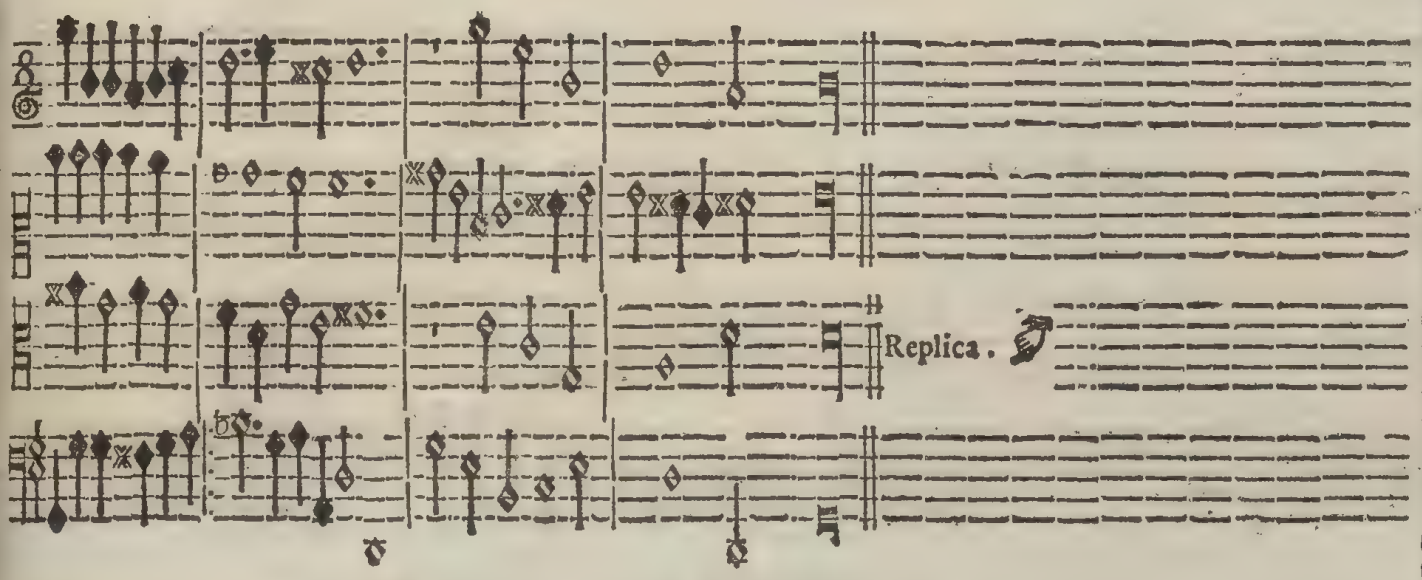

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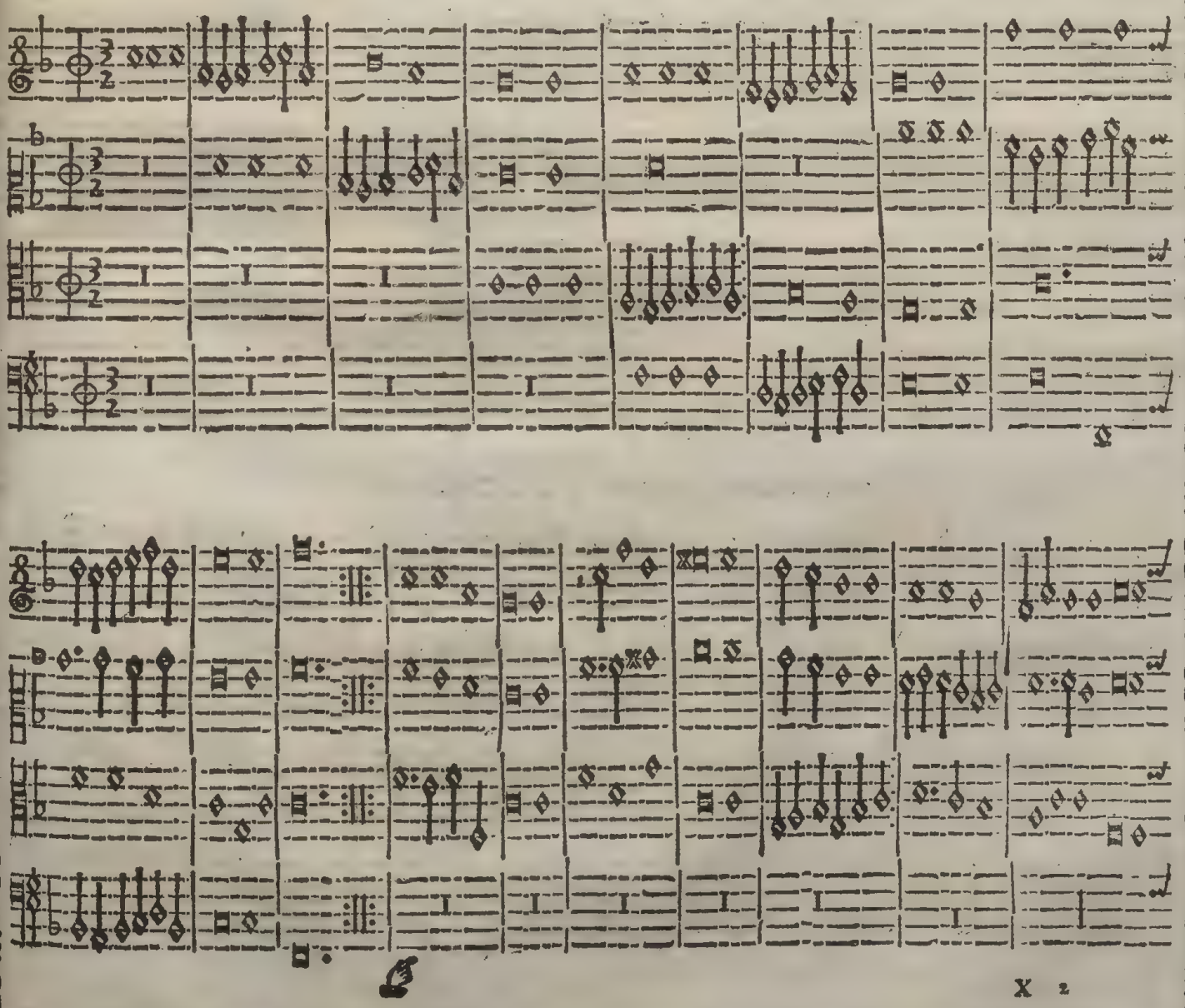

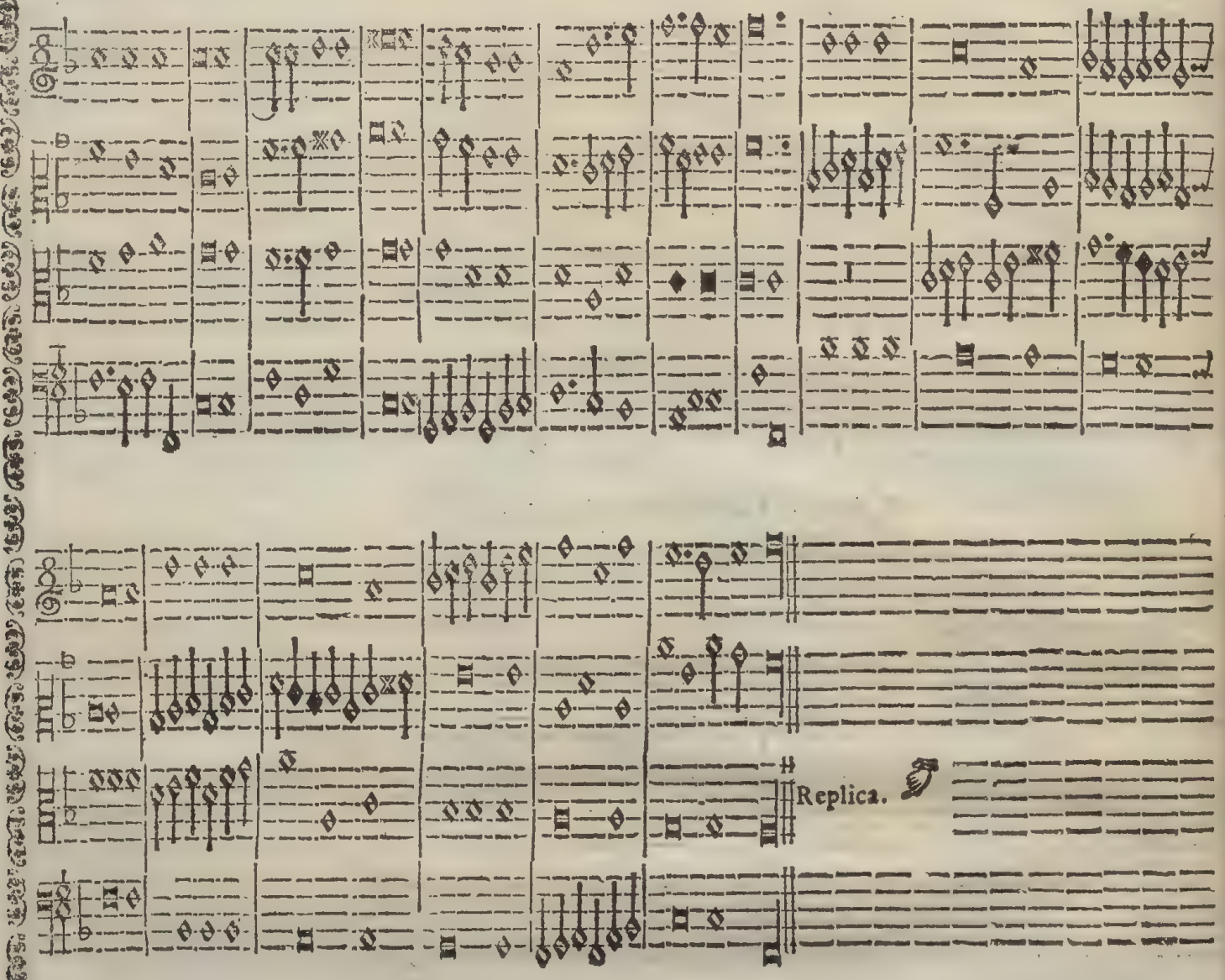

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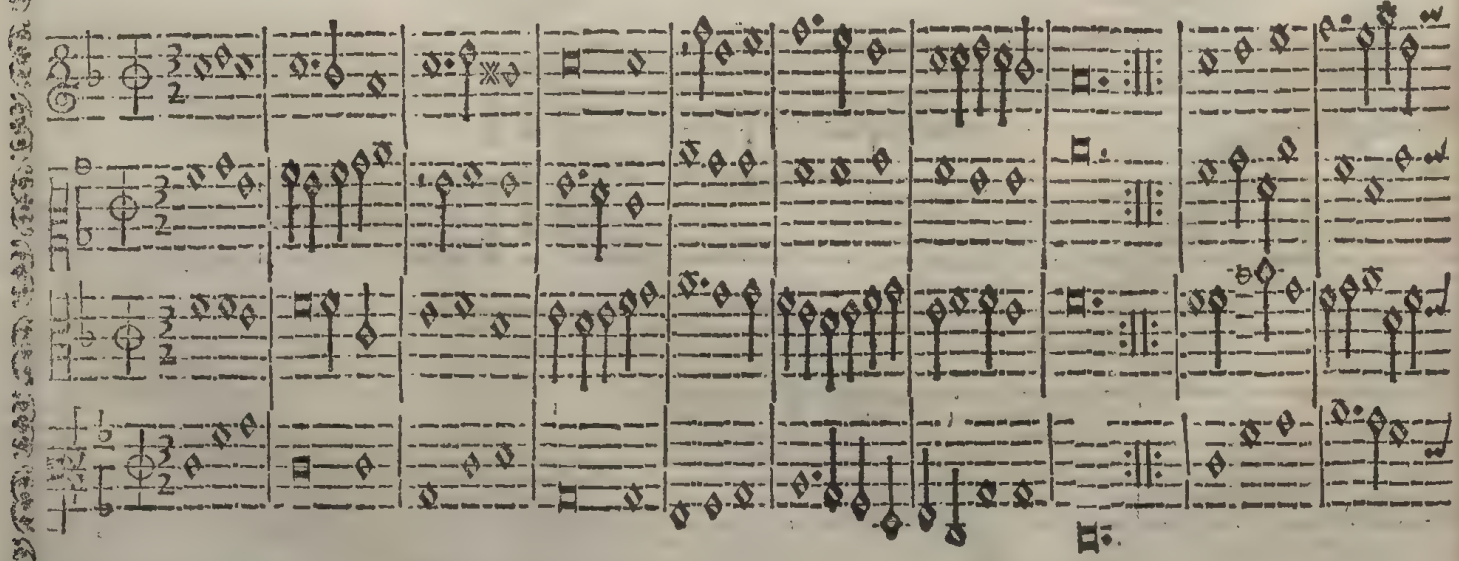

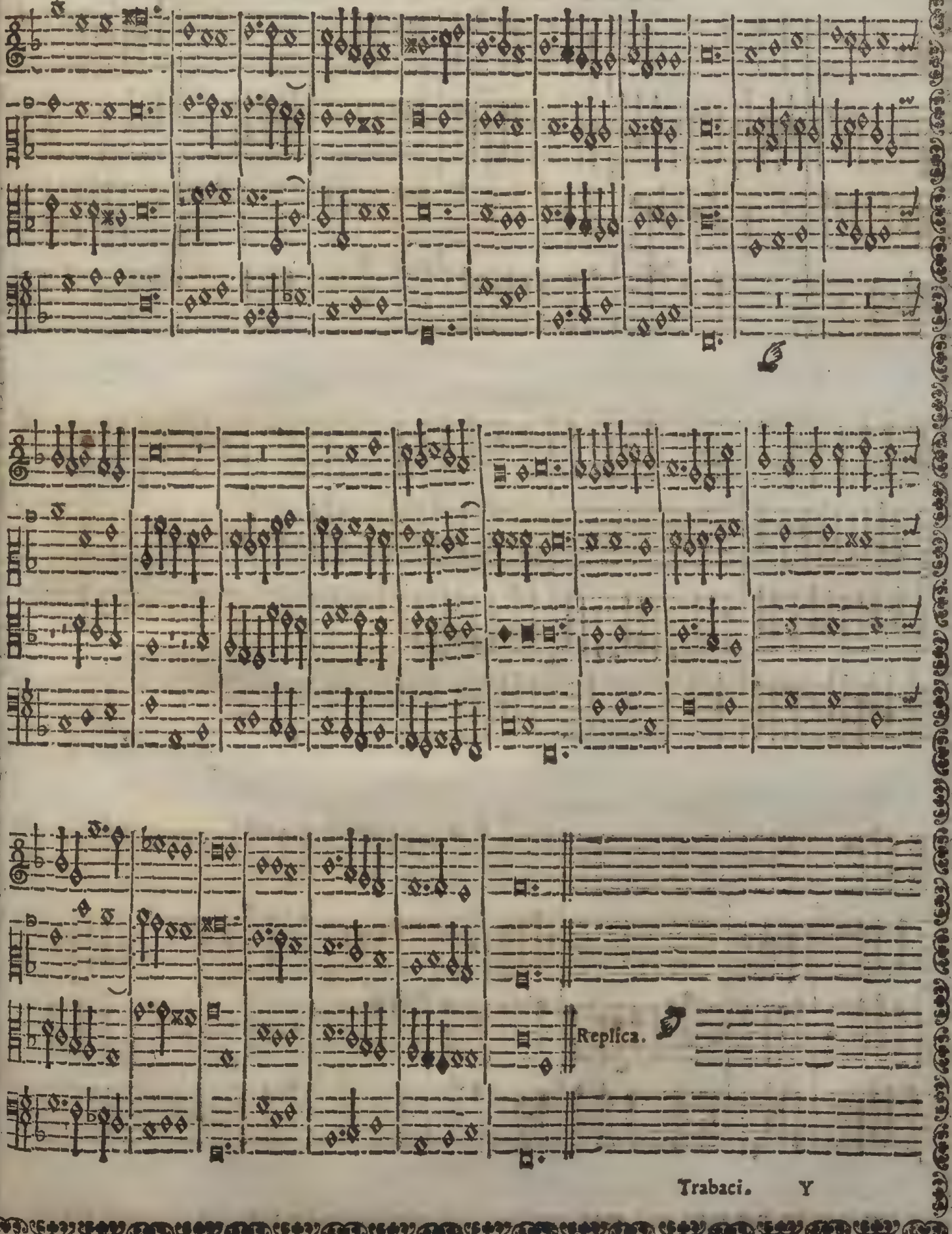
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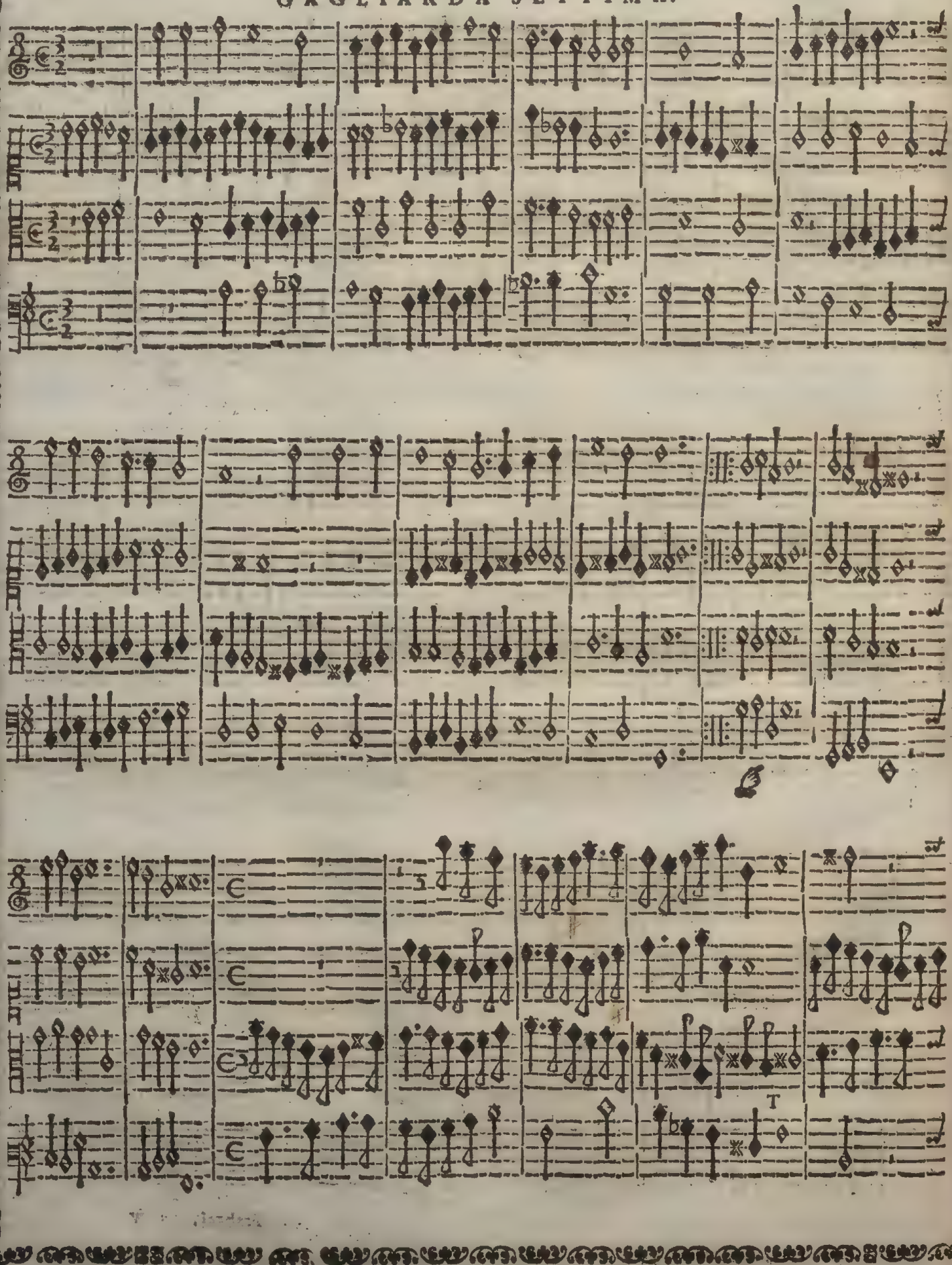

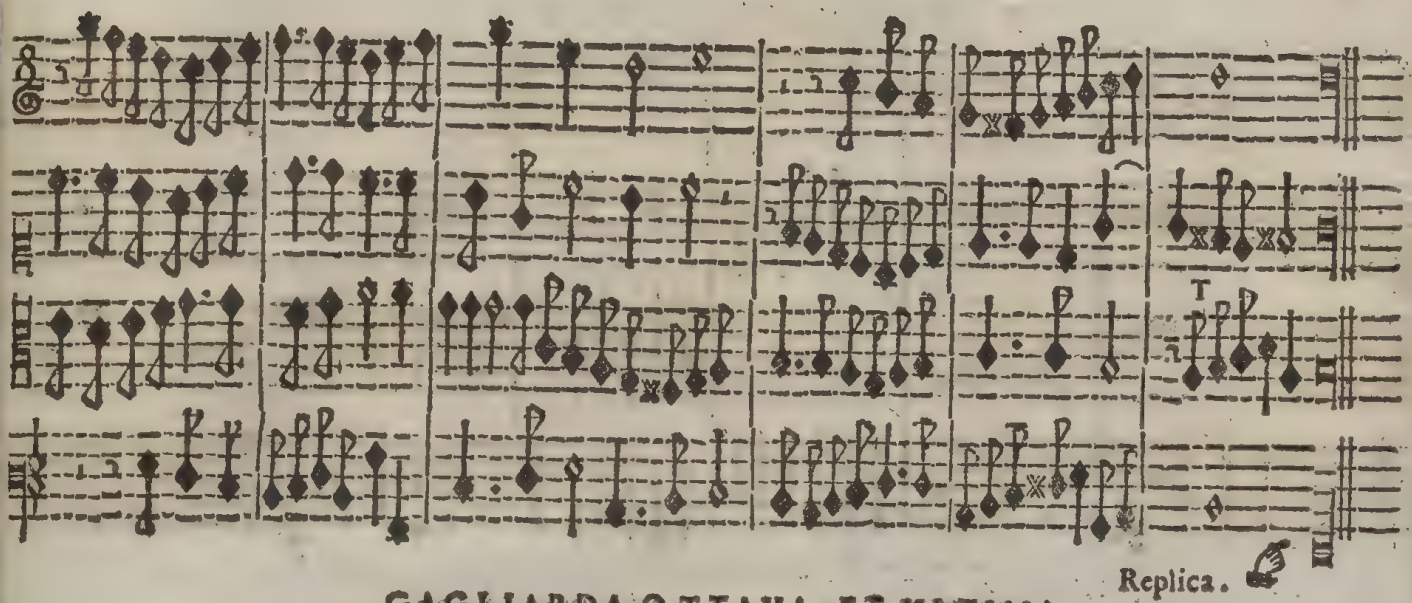

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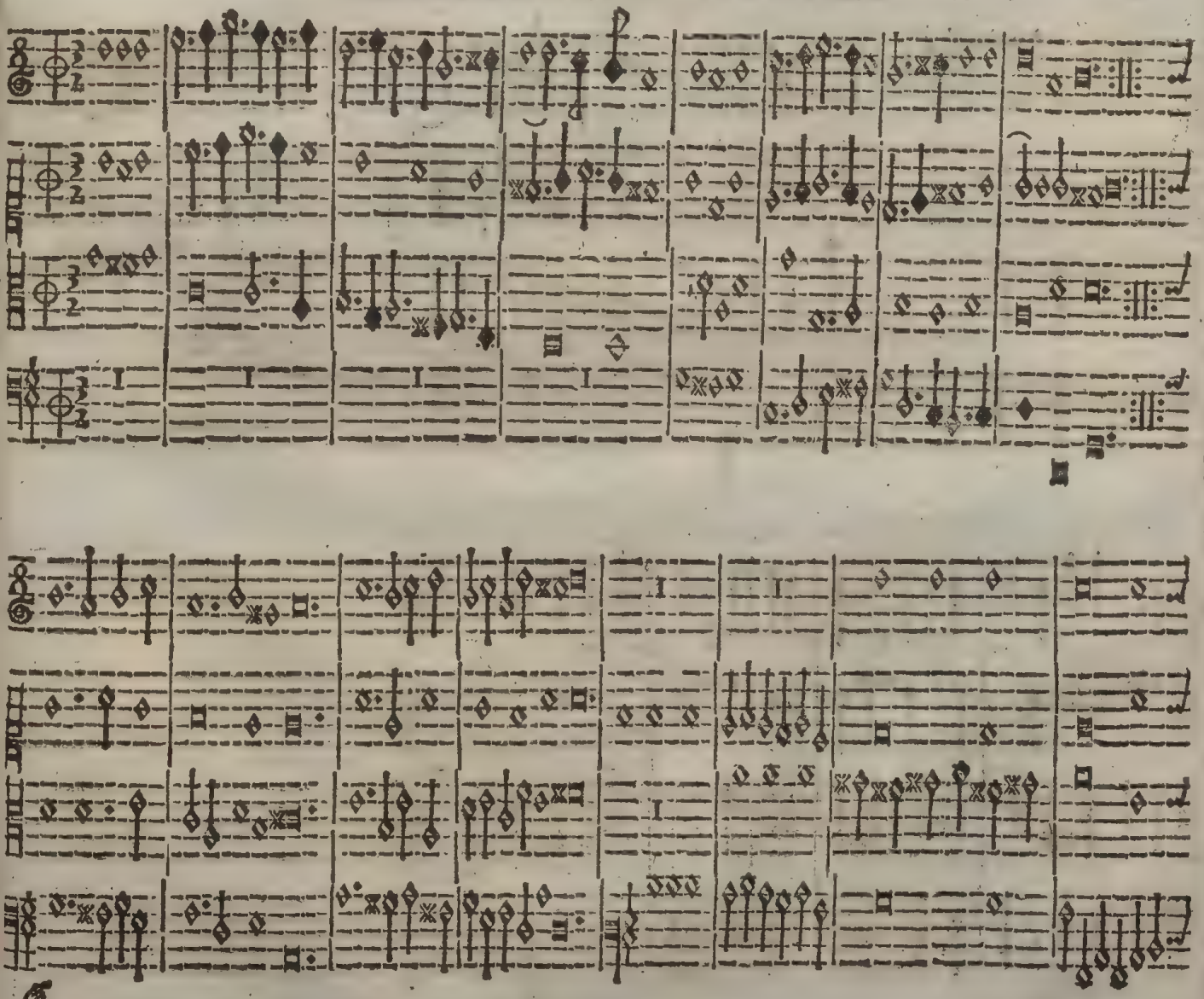

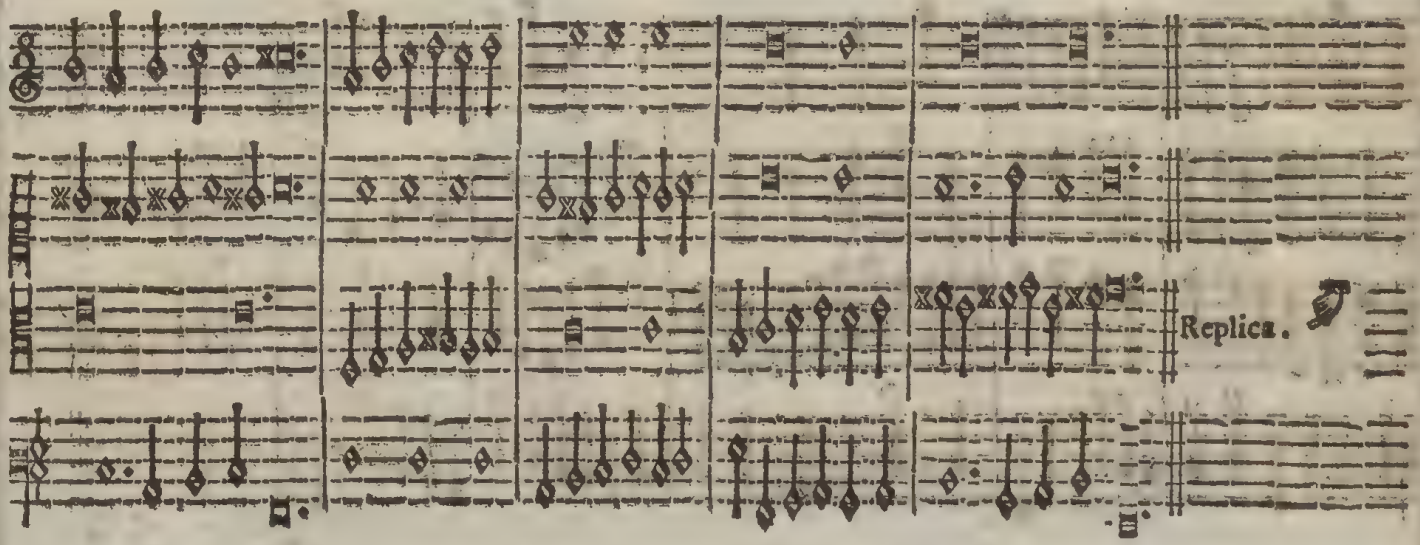

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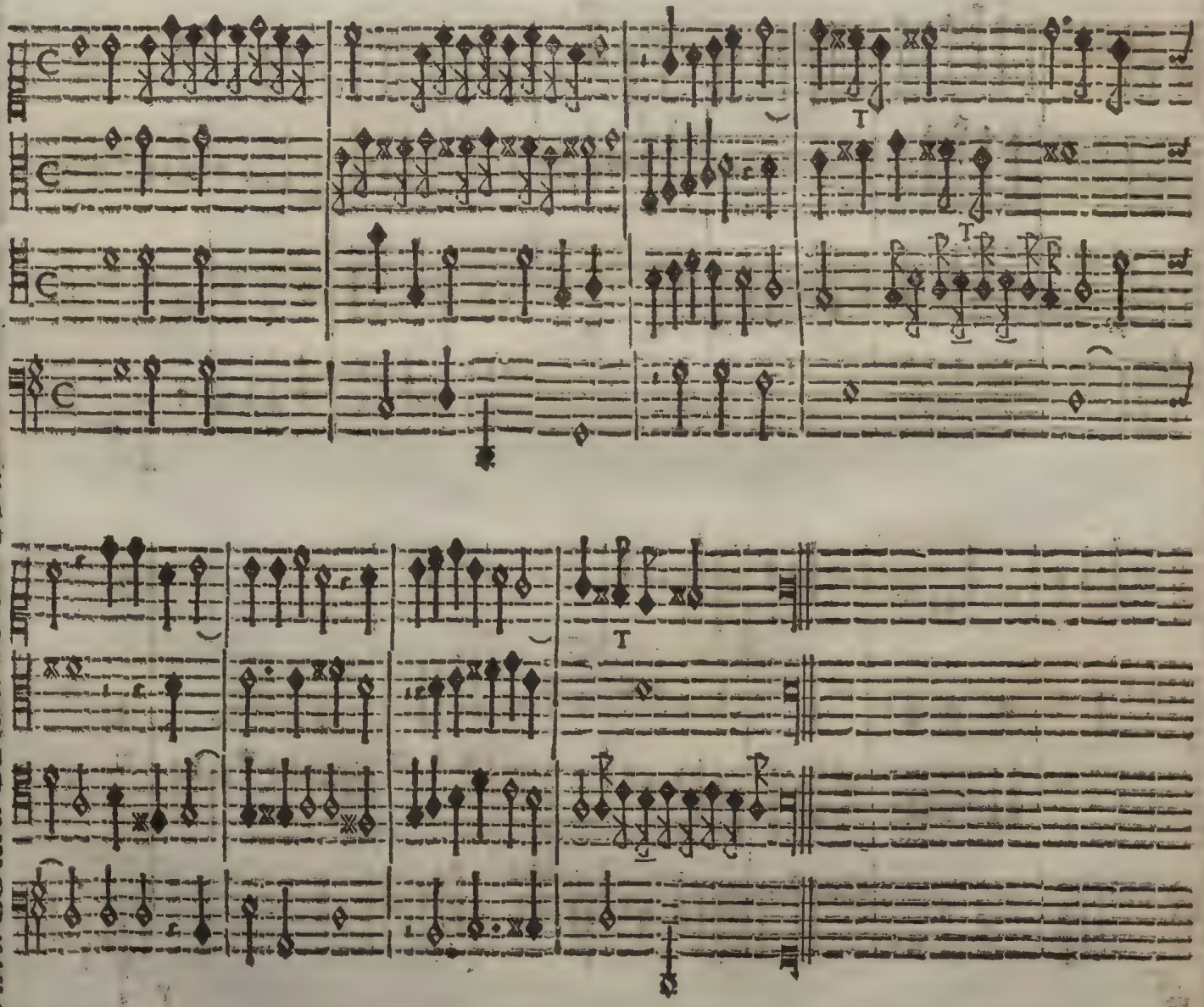

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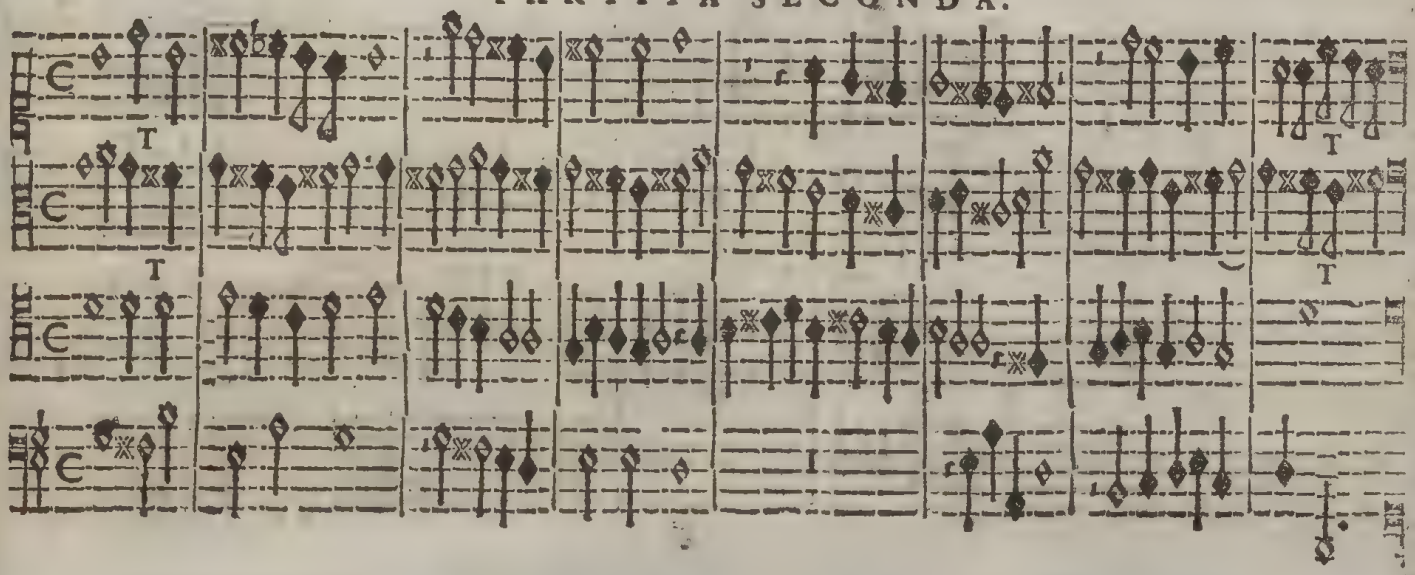

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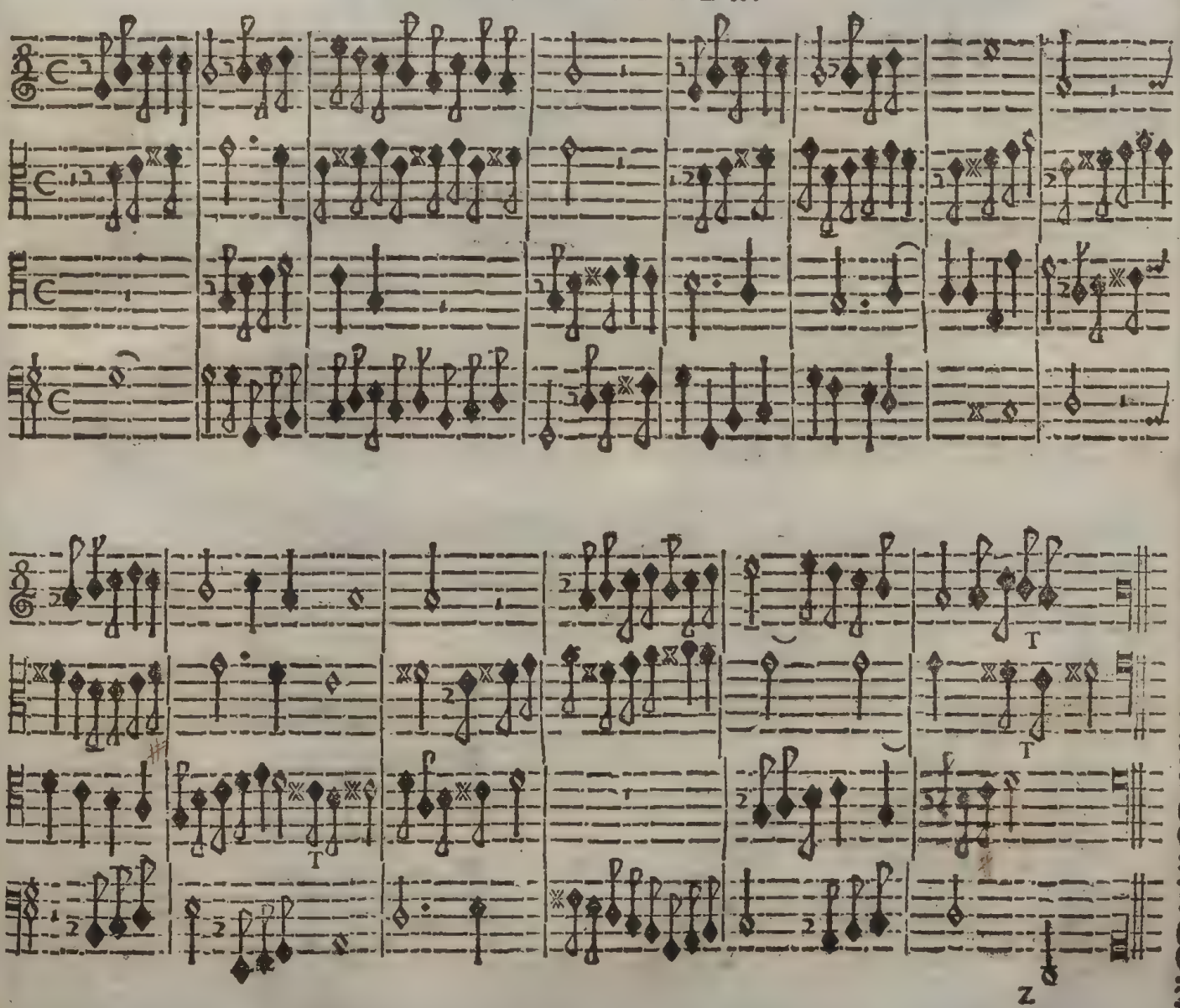

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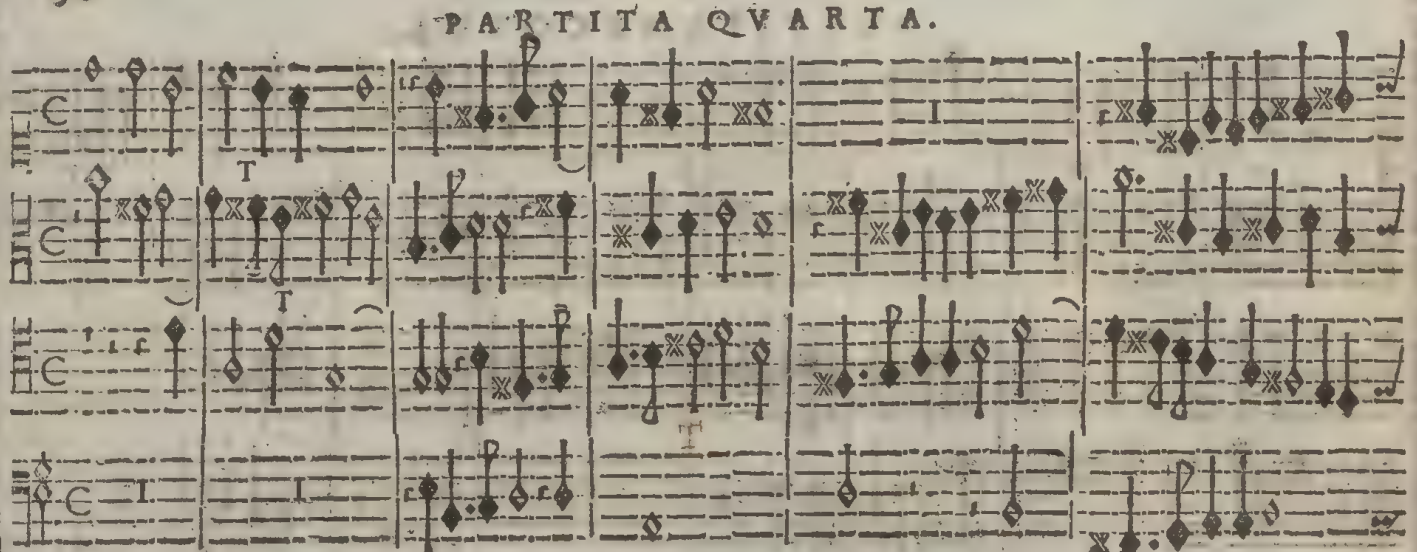

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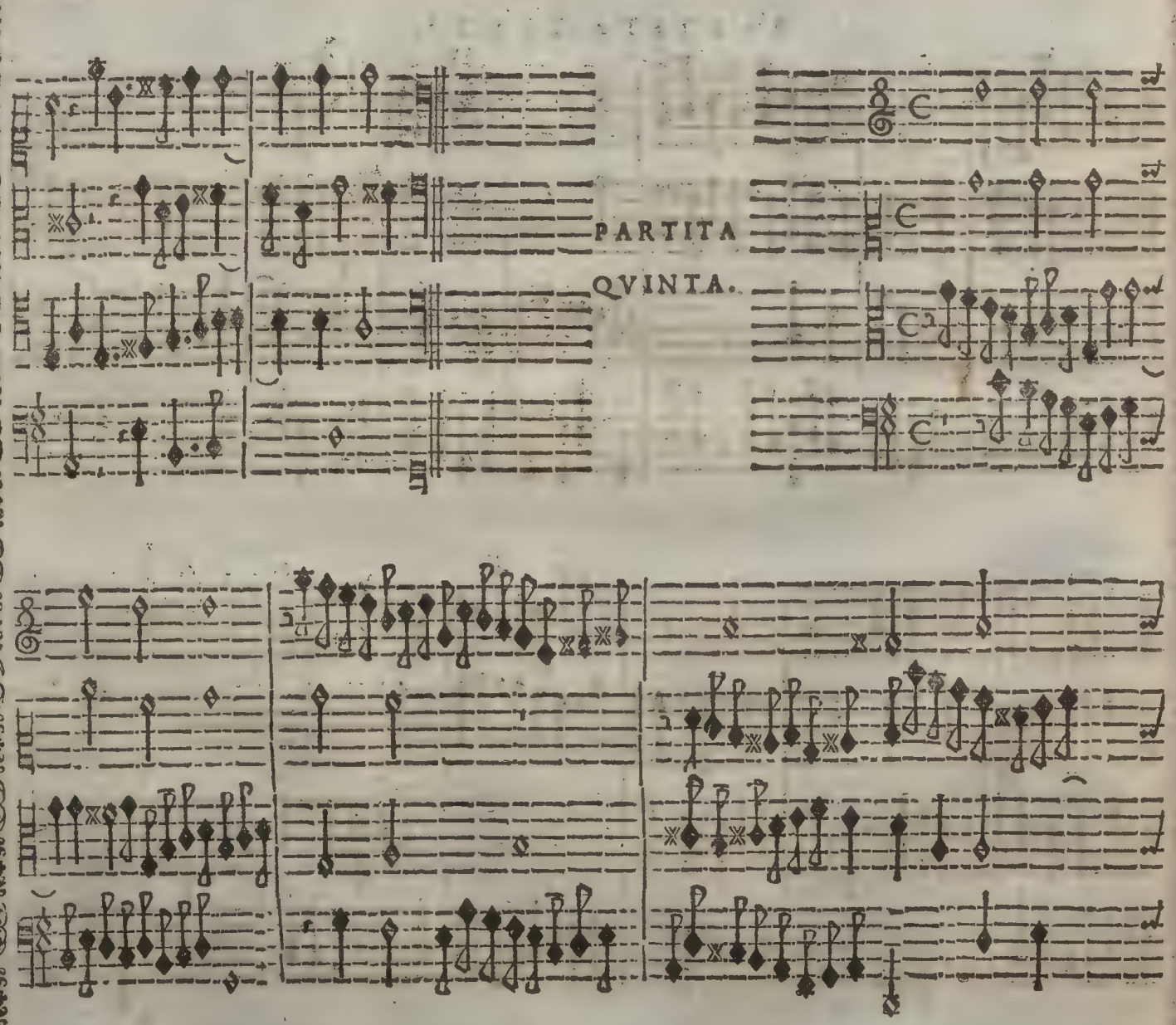
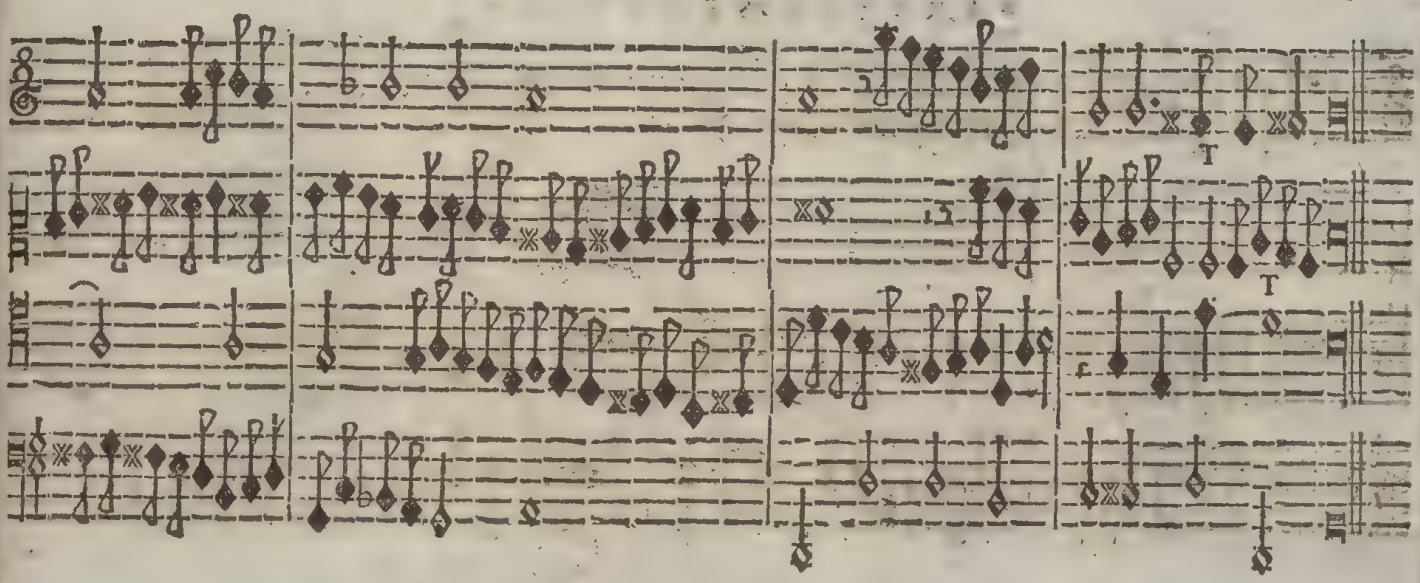
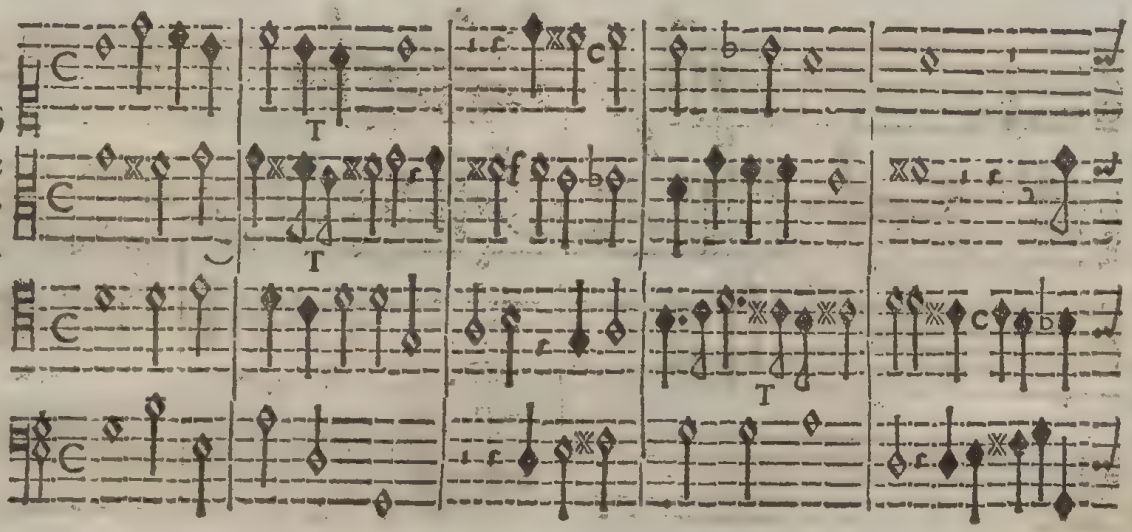
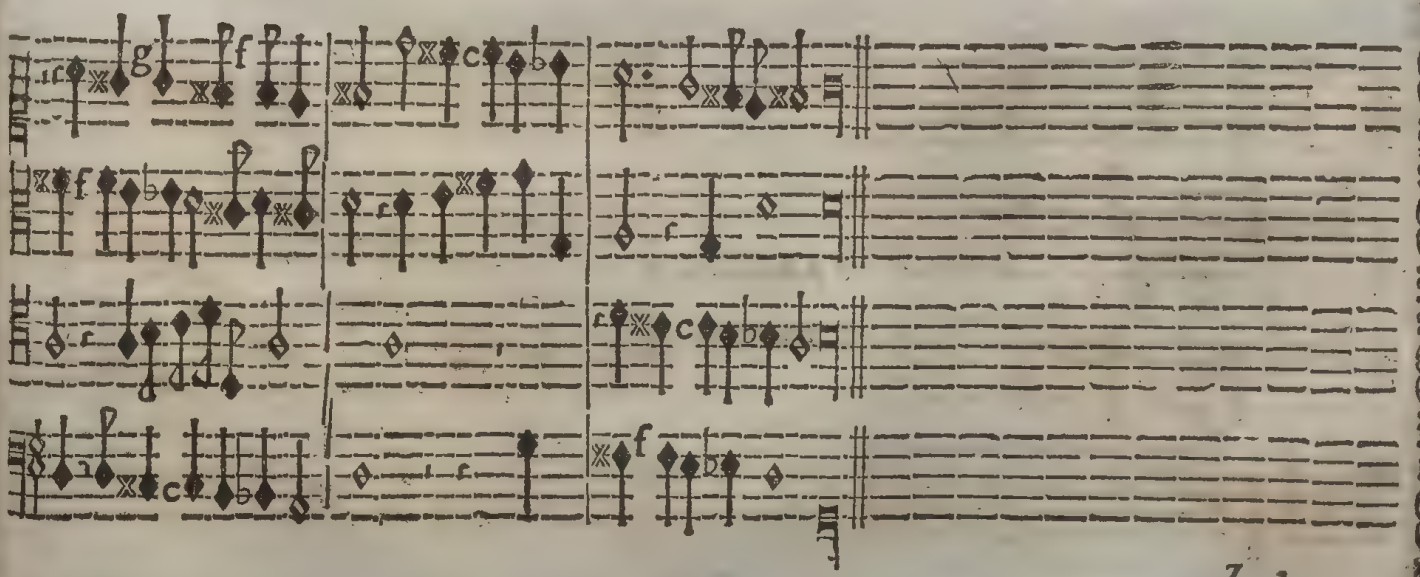




PARTITA SESTA CROMATICA.

Le lettere che ſtanno per mezo di queſta partita, non vol dir altro che leuar lo Semitono da quella nota che ſegue dopoi la lettera.





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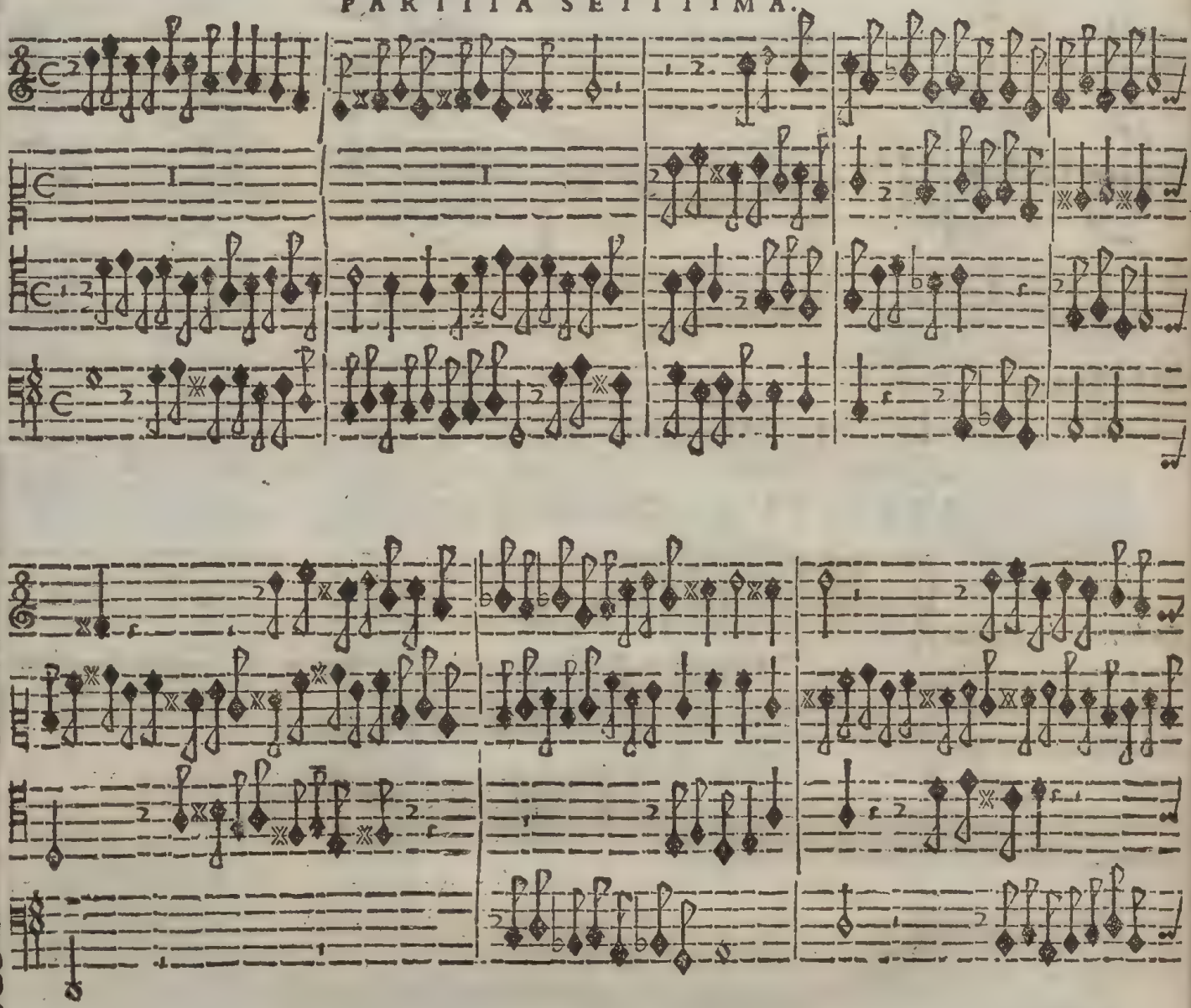

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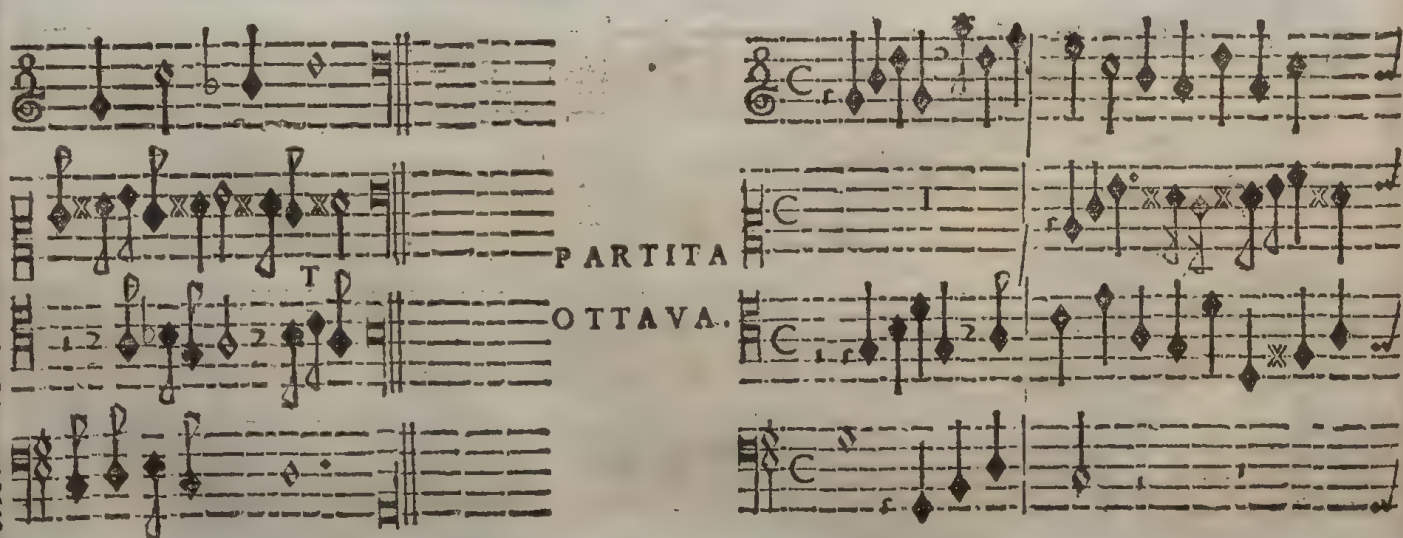

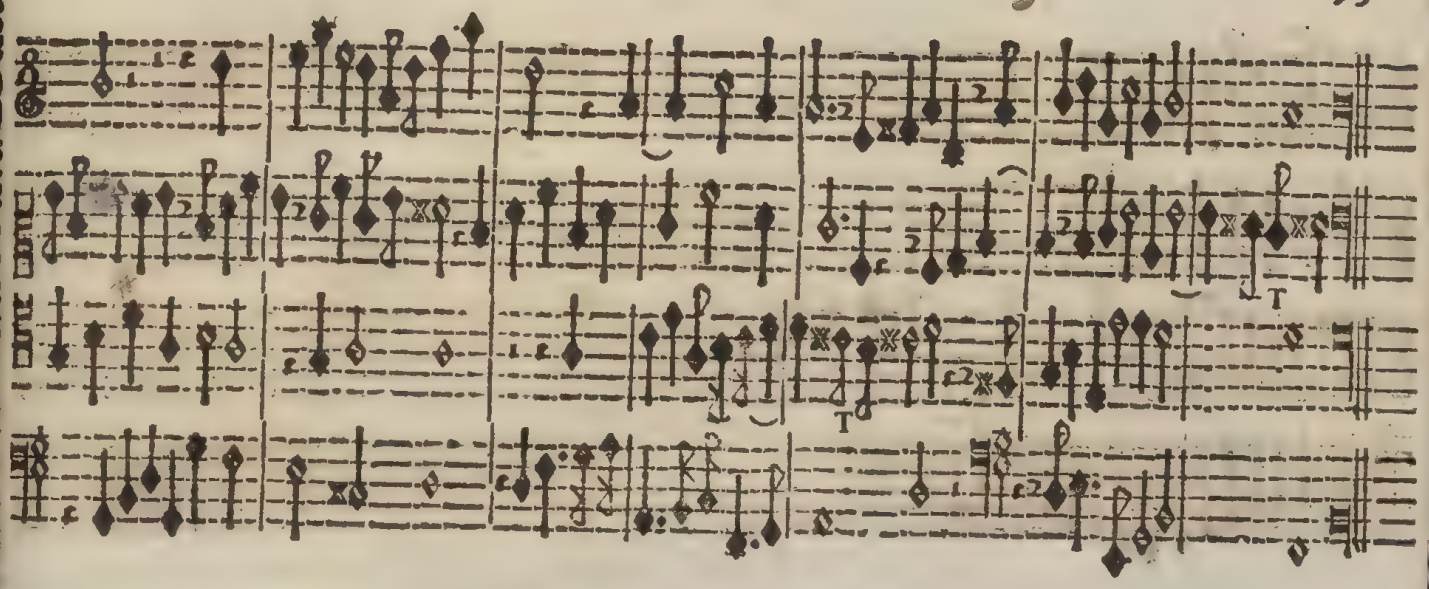

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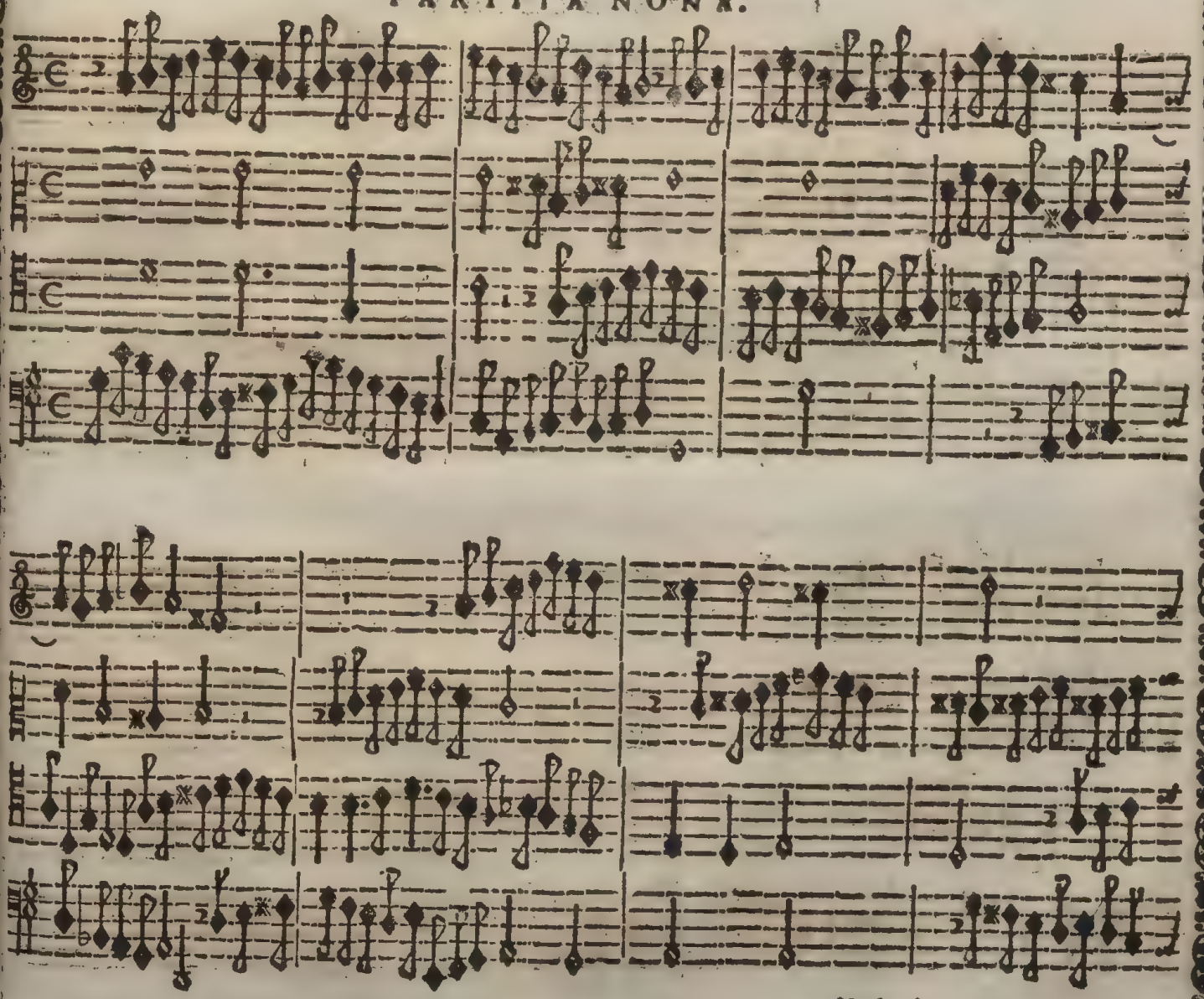

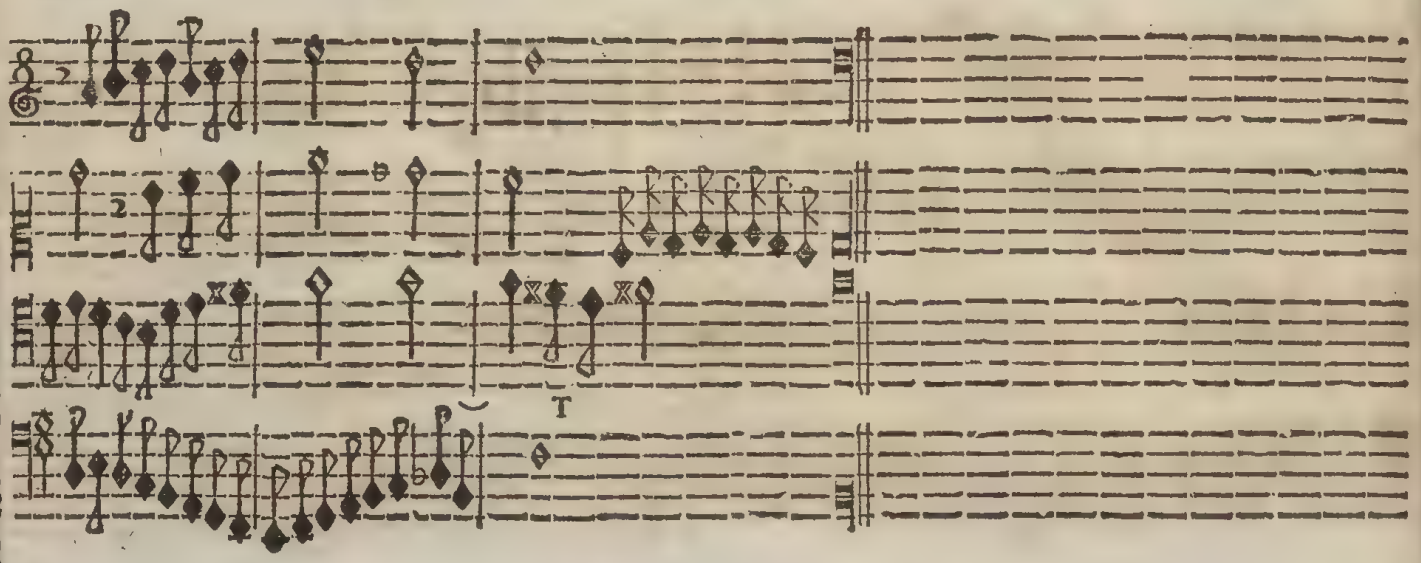

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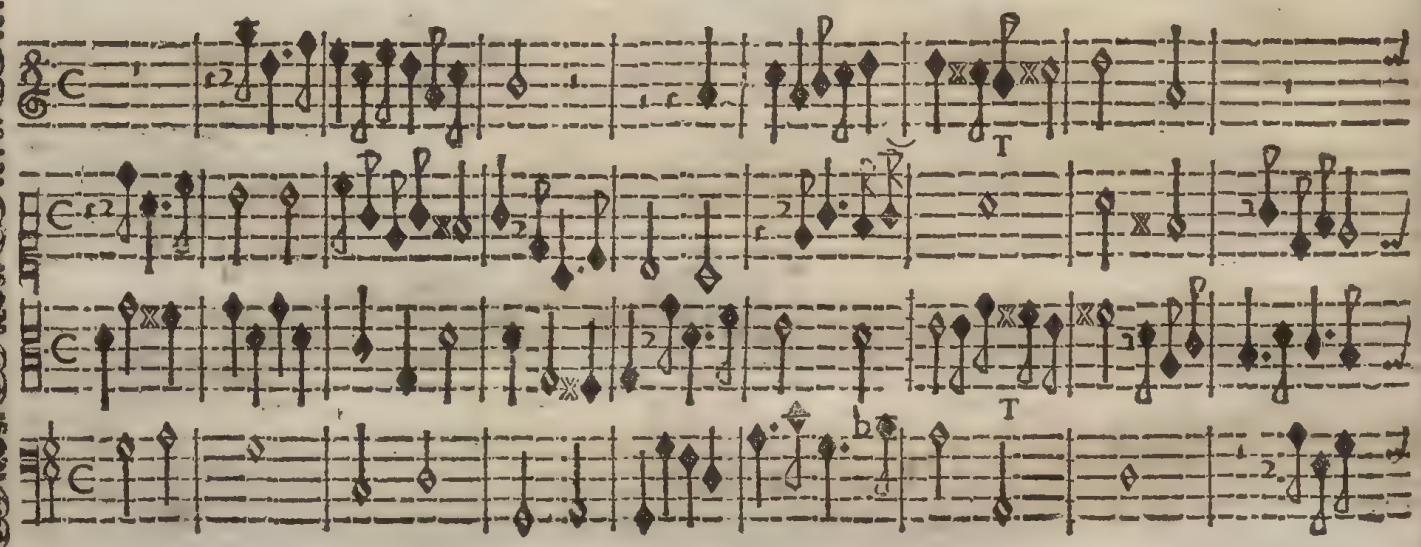

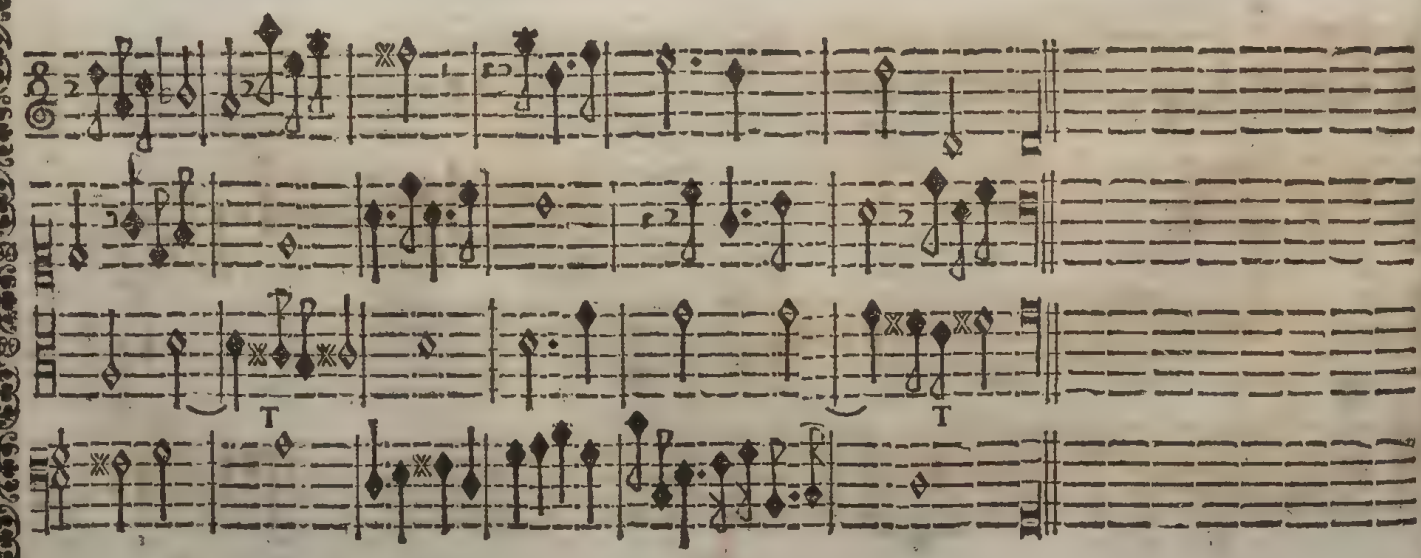

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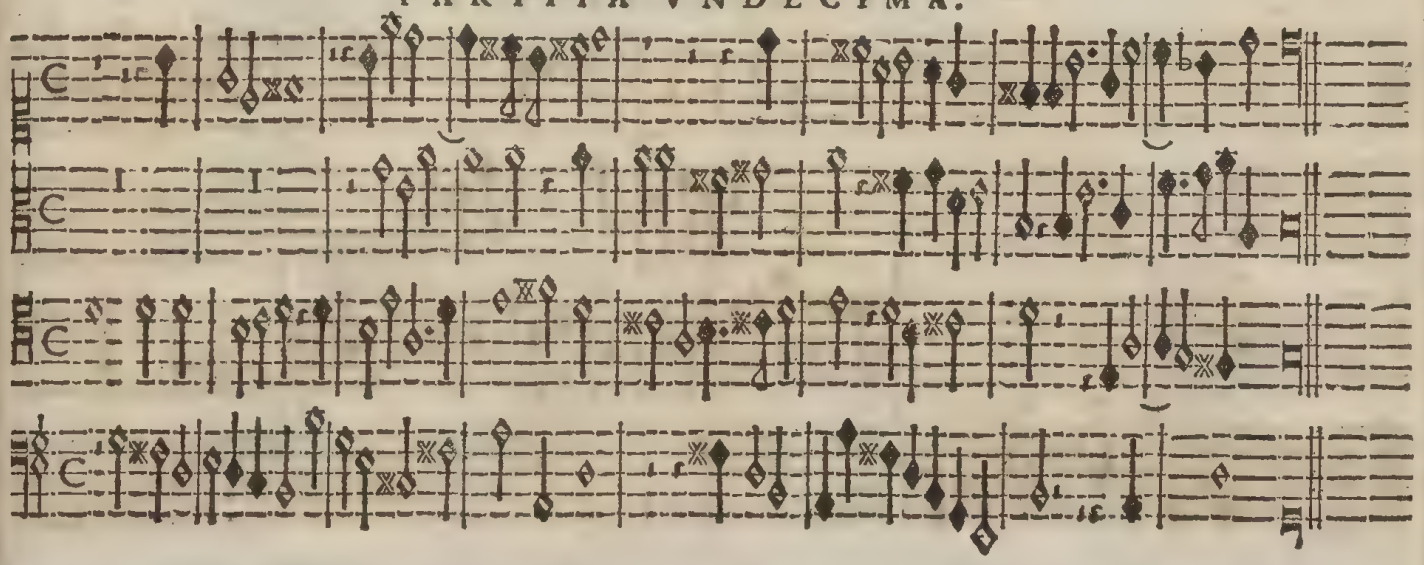

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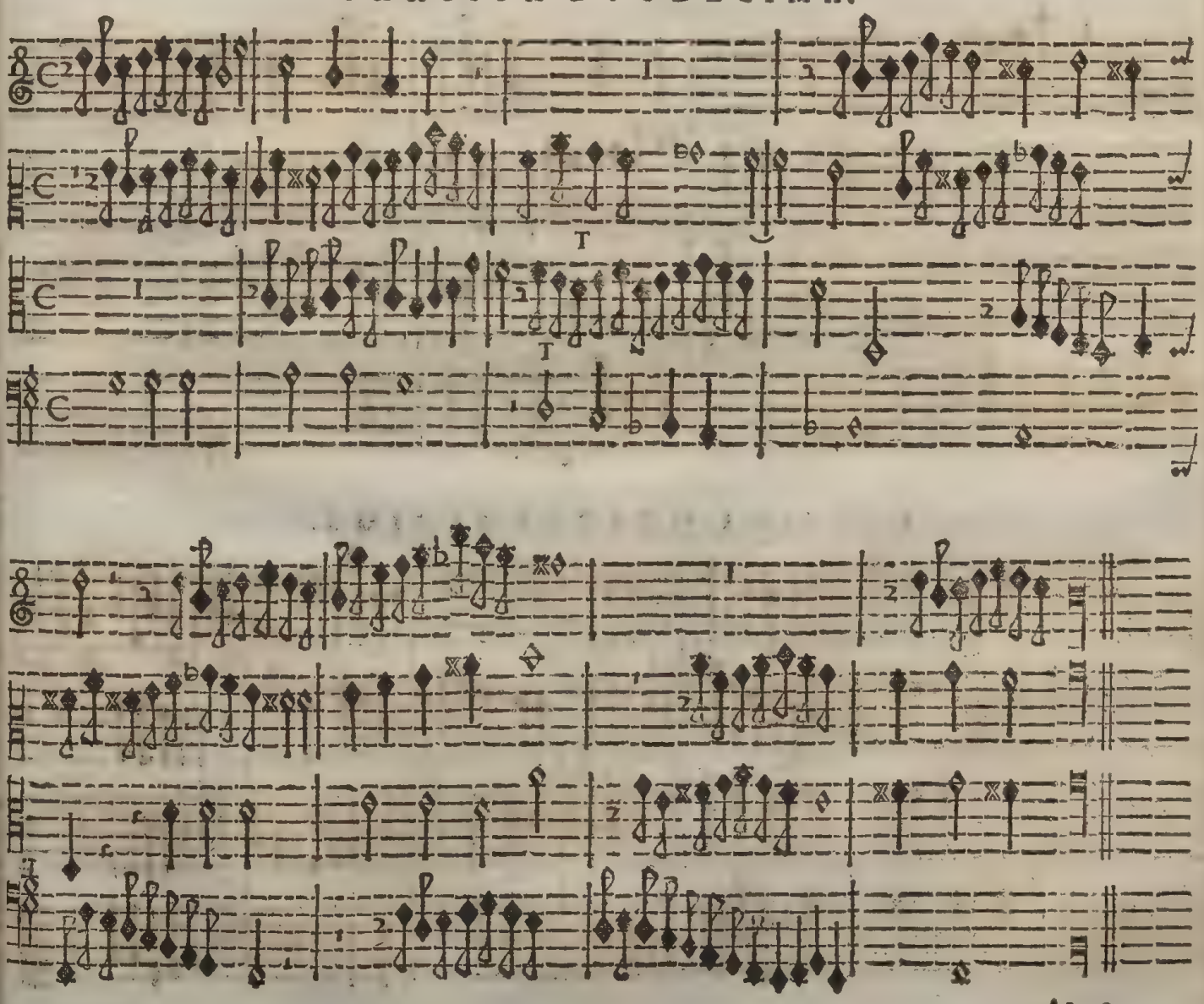

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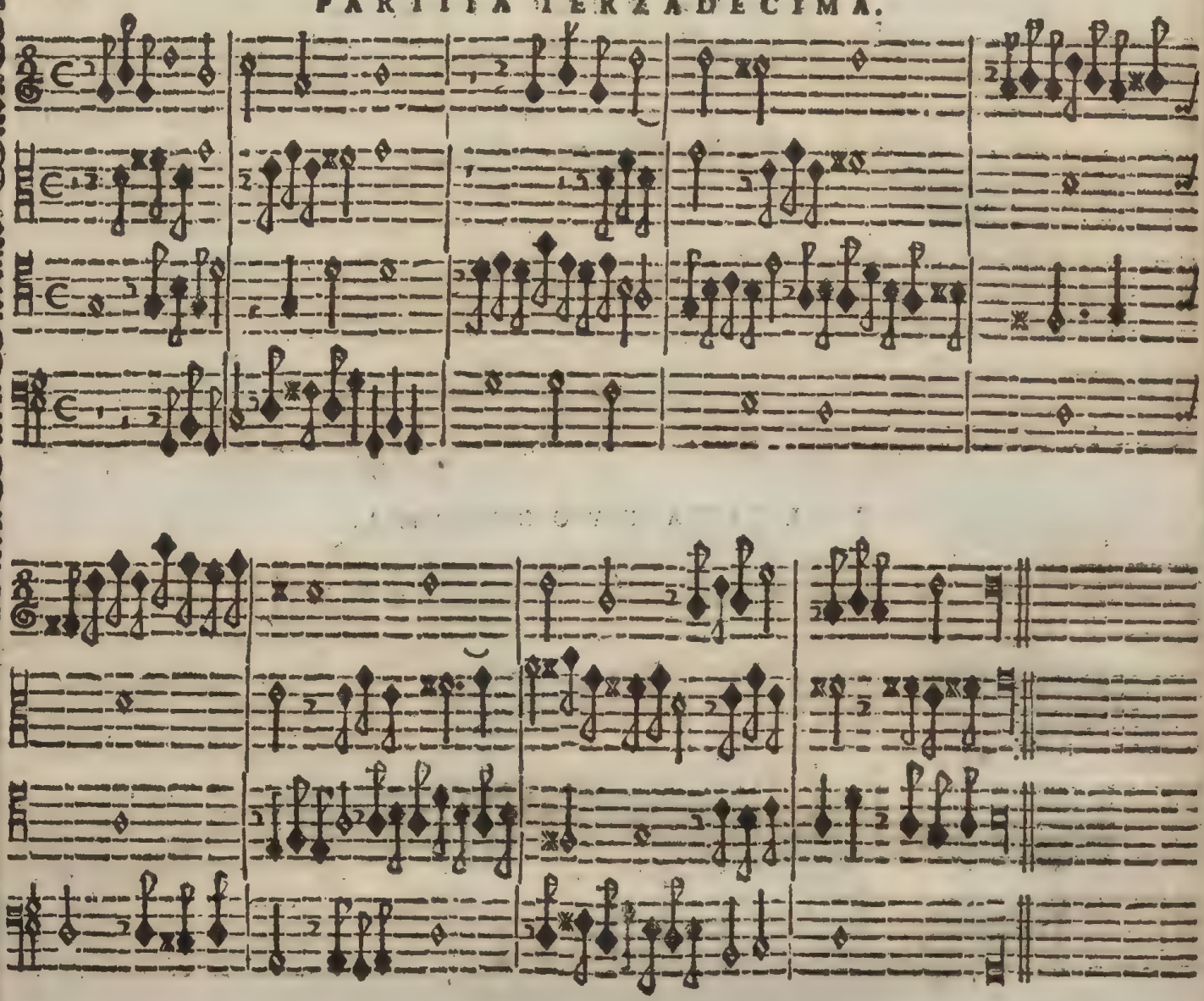

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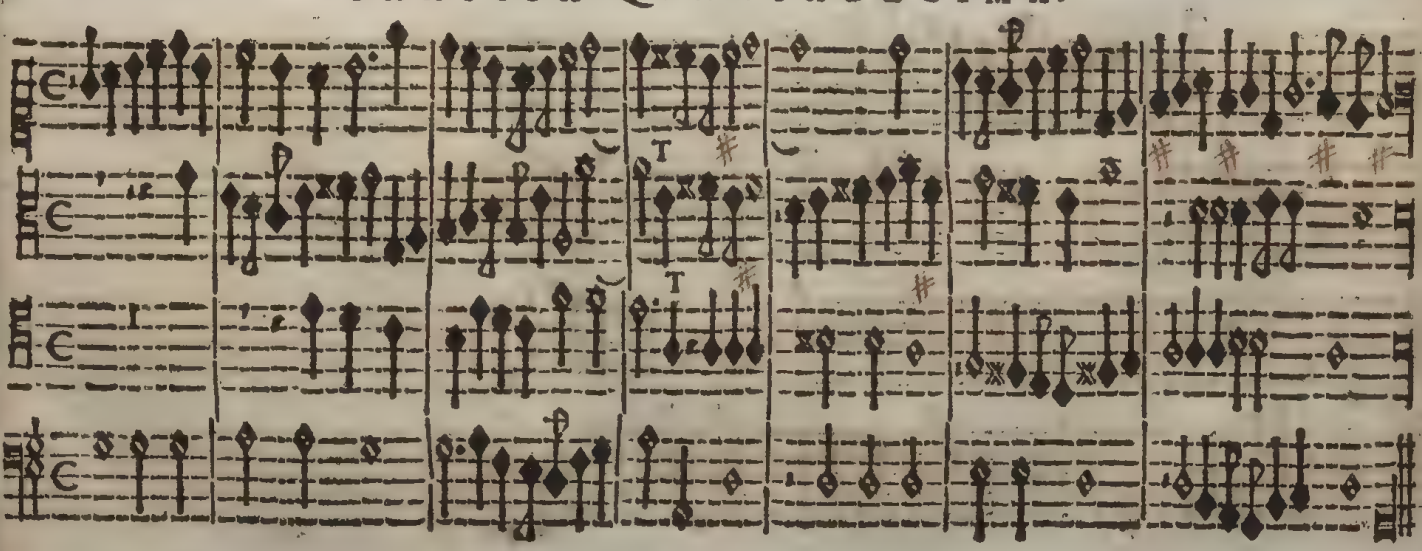

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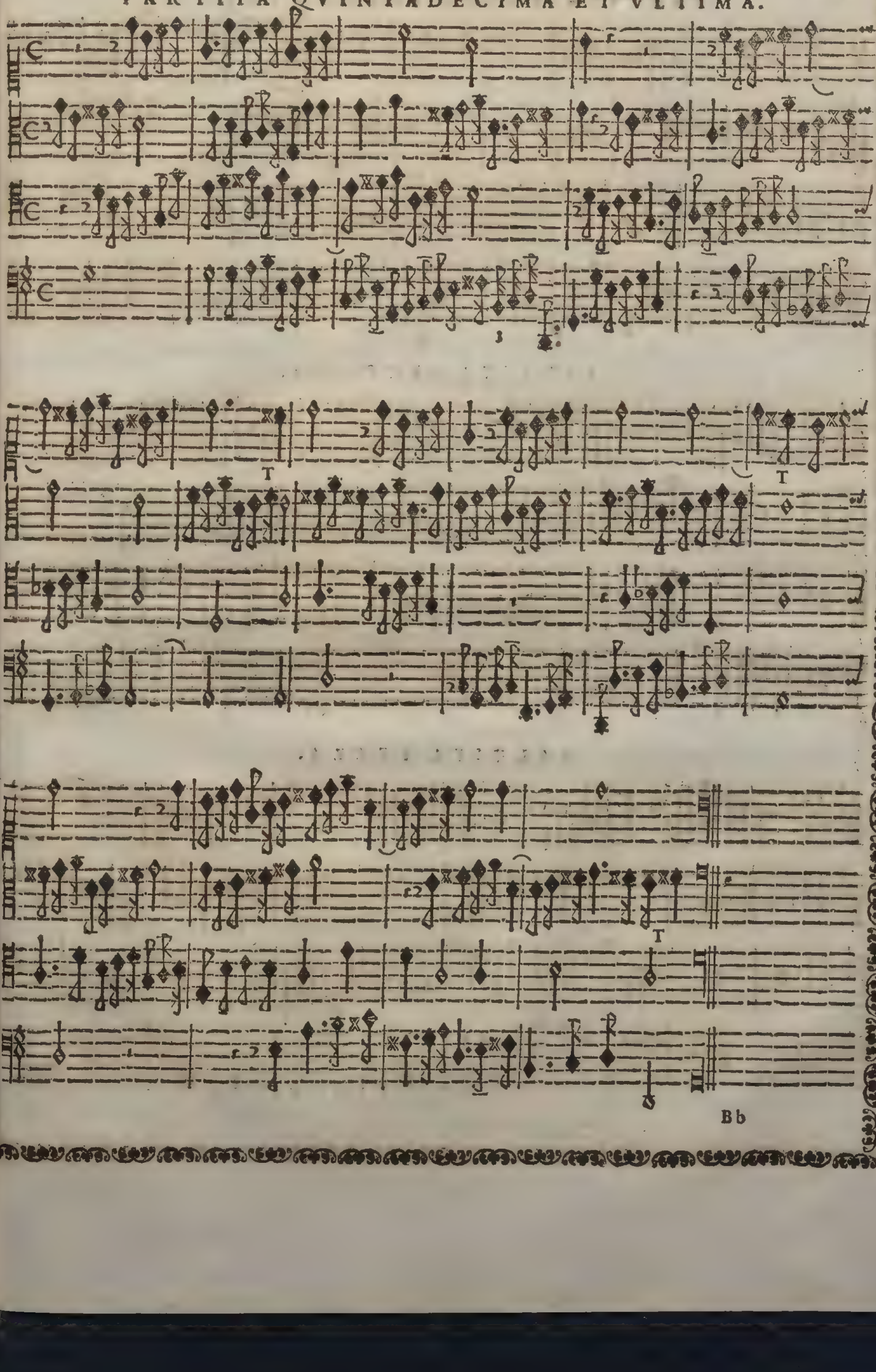

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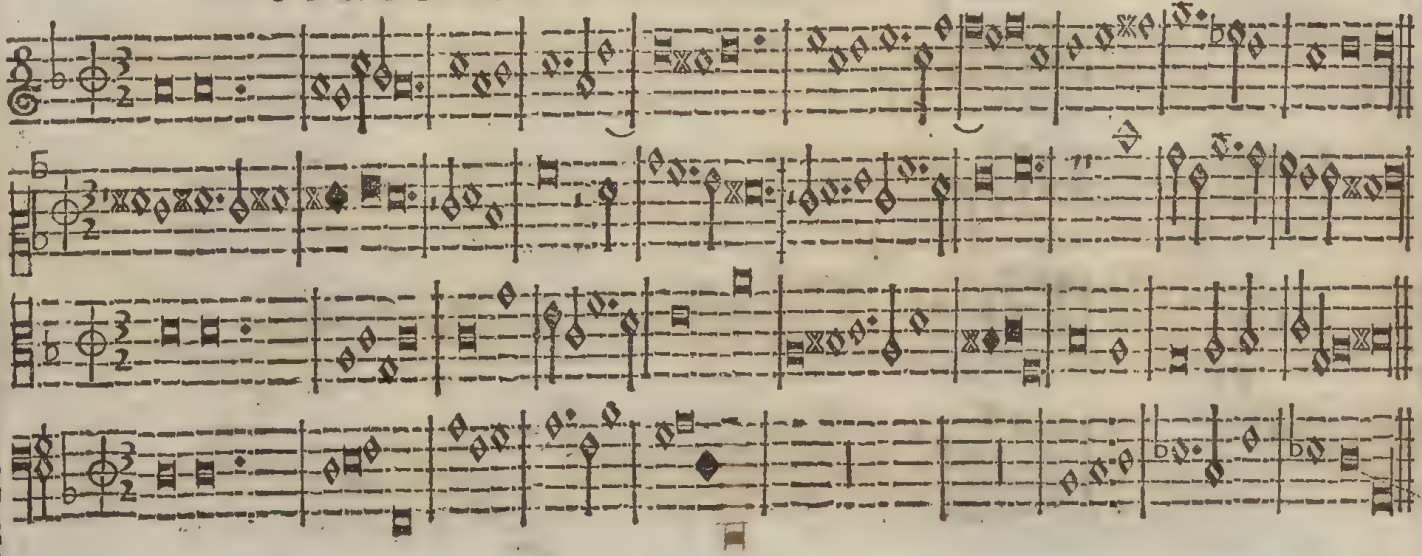

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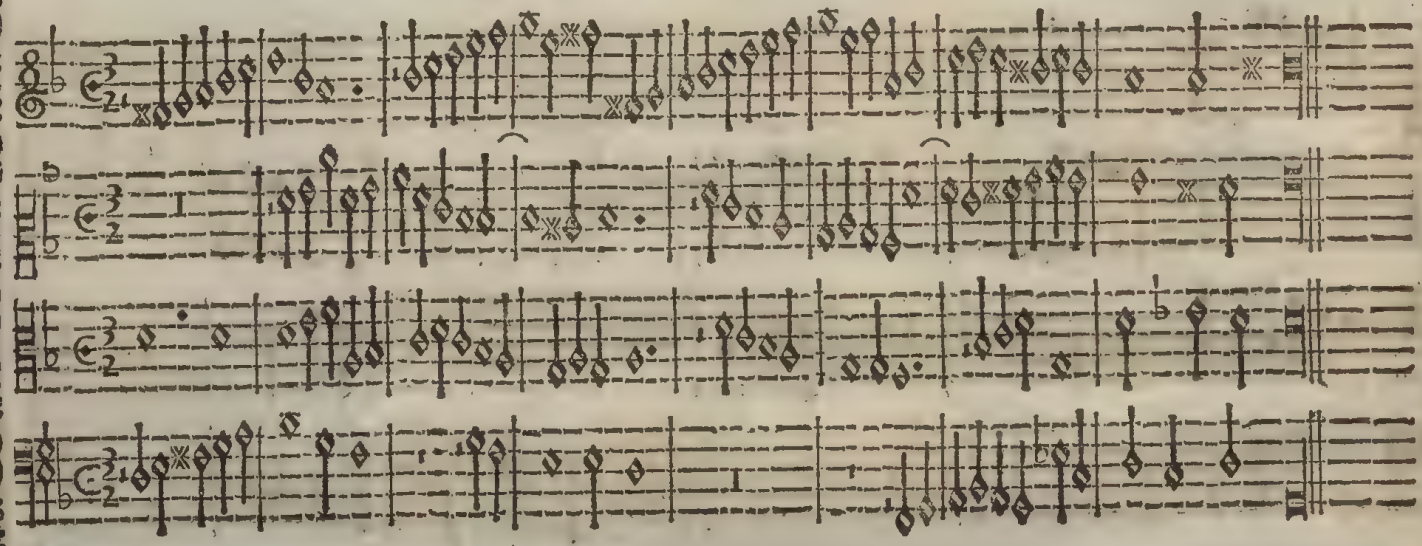

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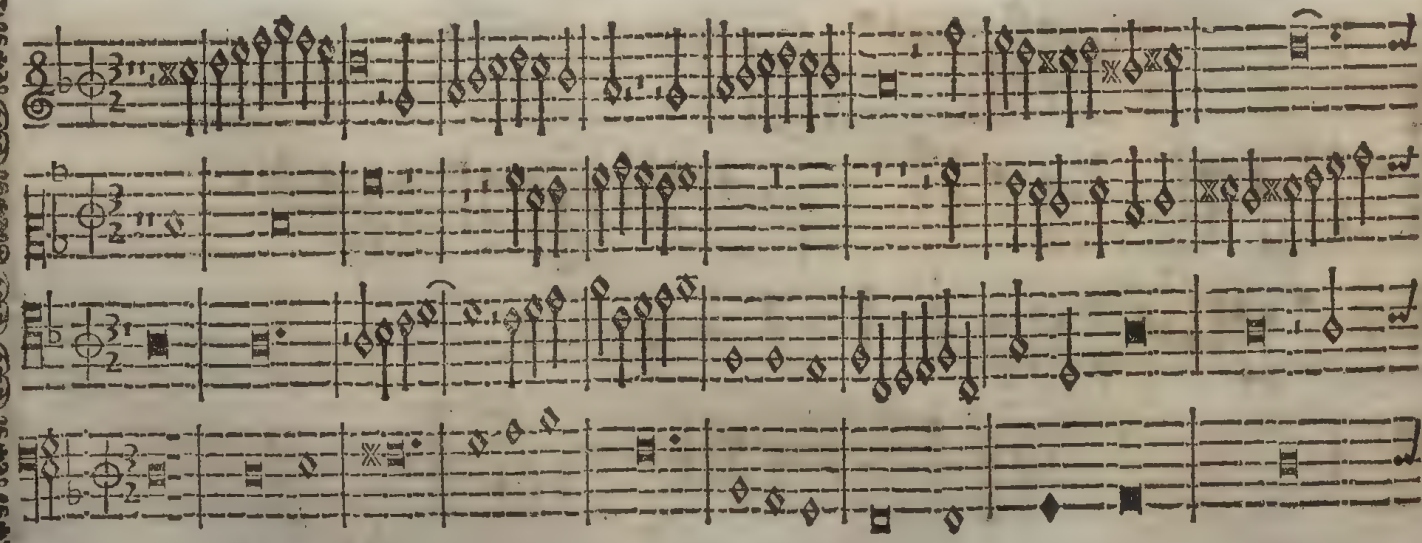

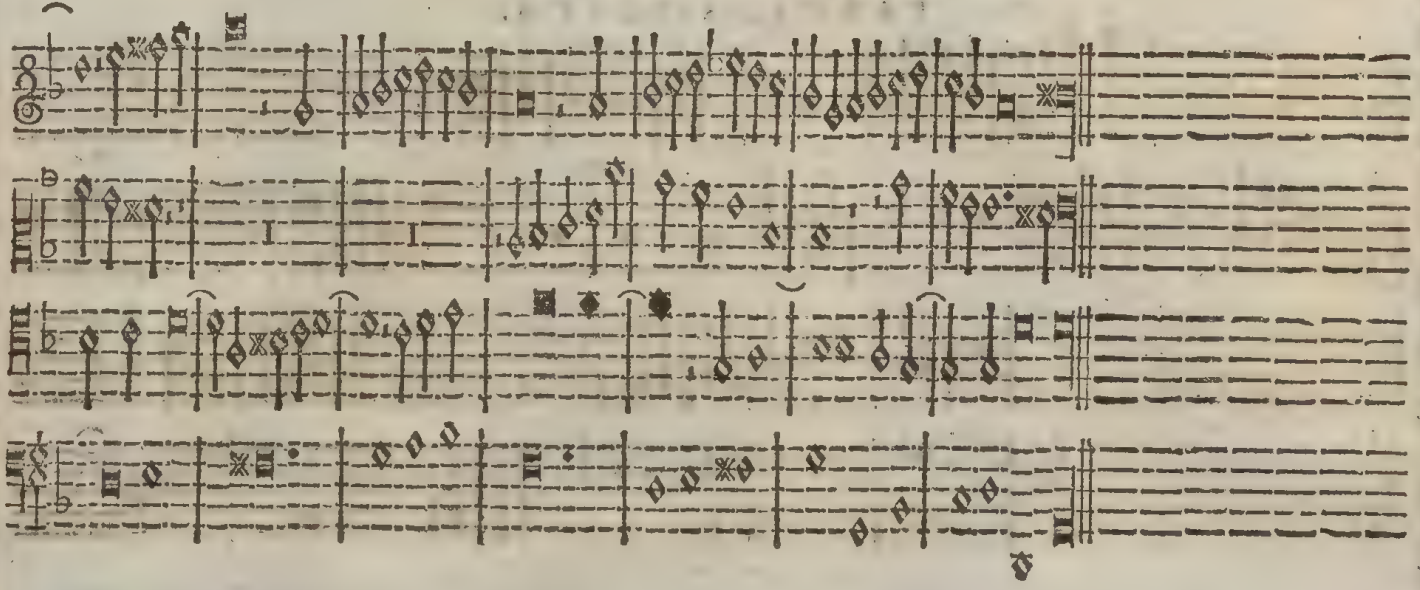

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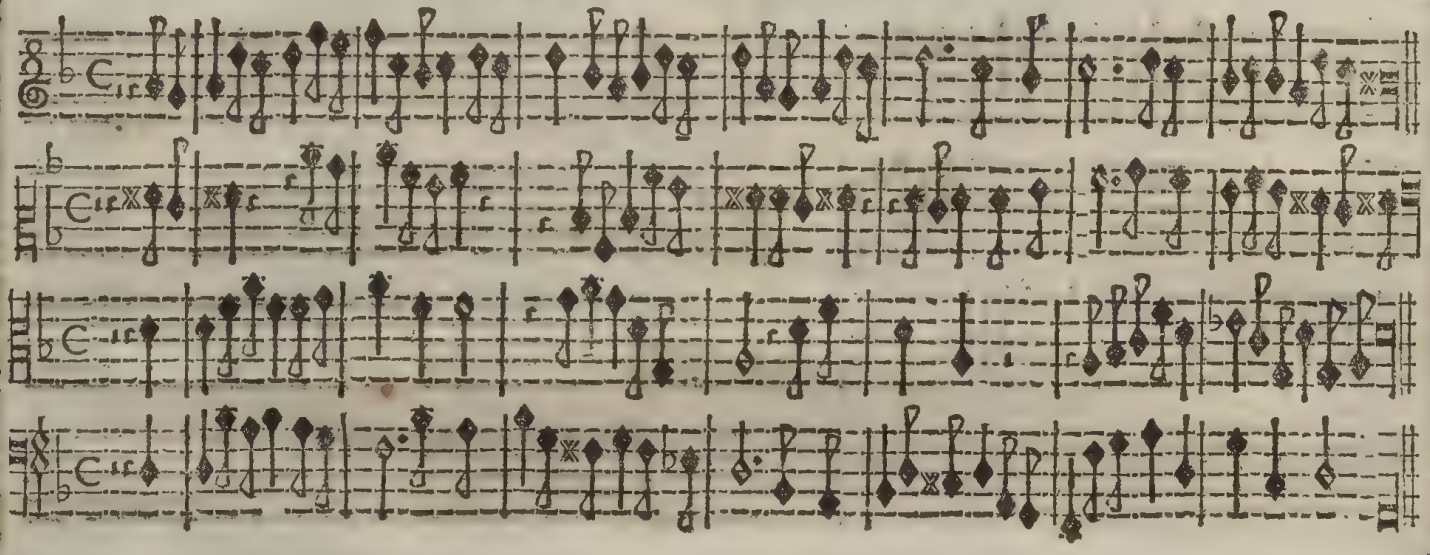

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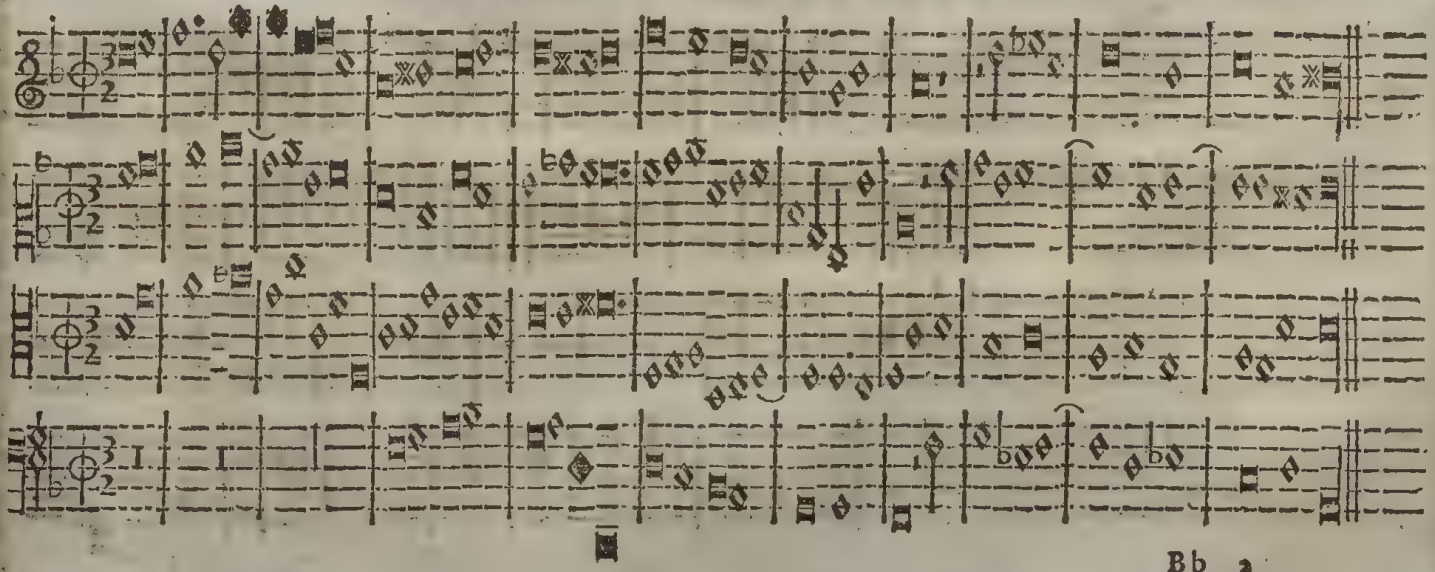

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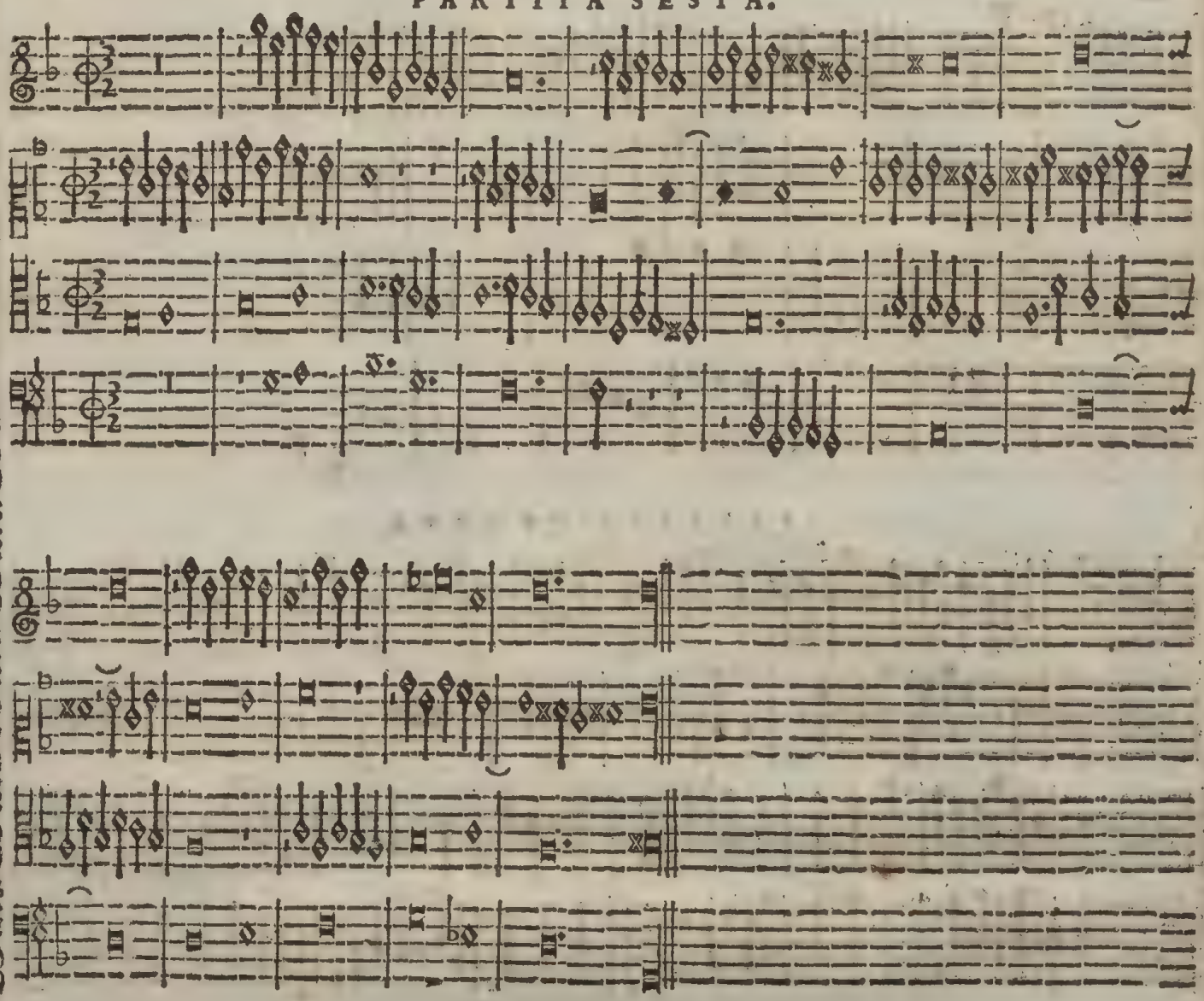

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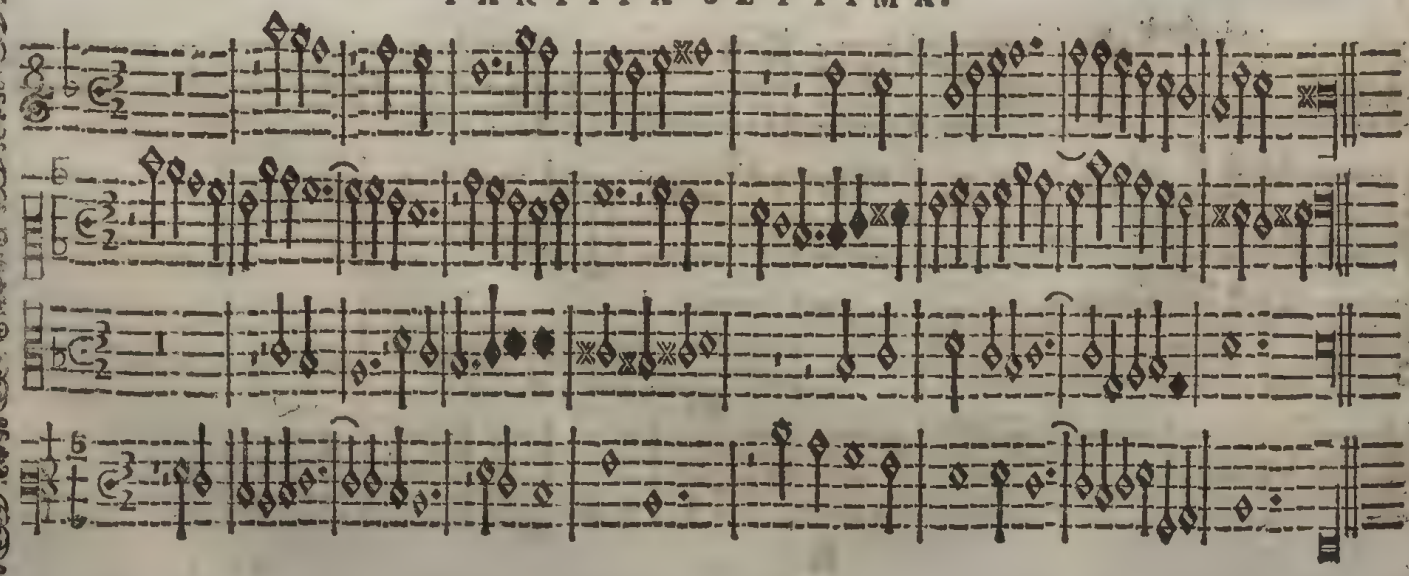

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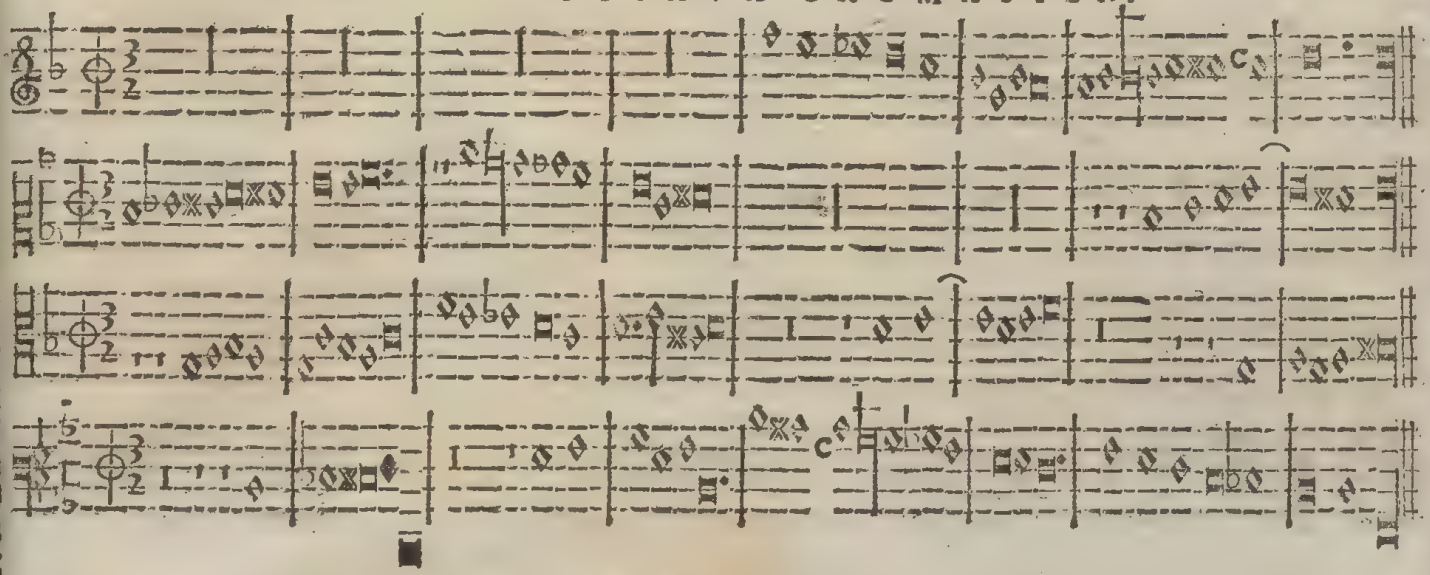

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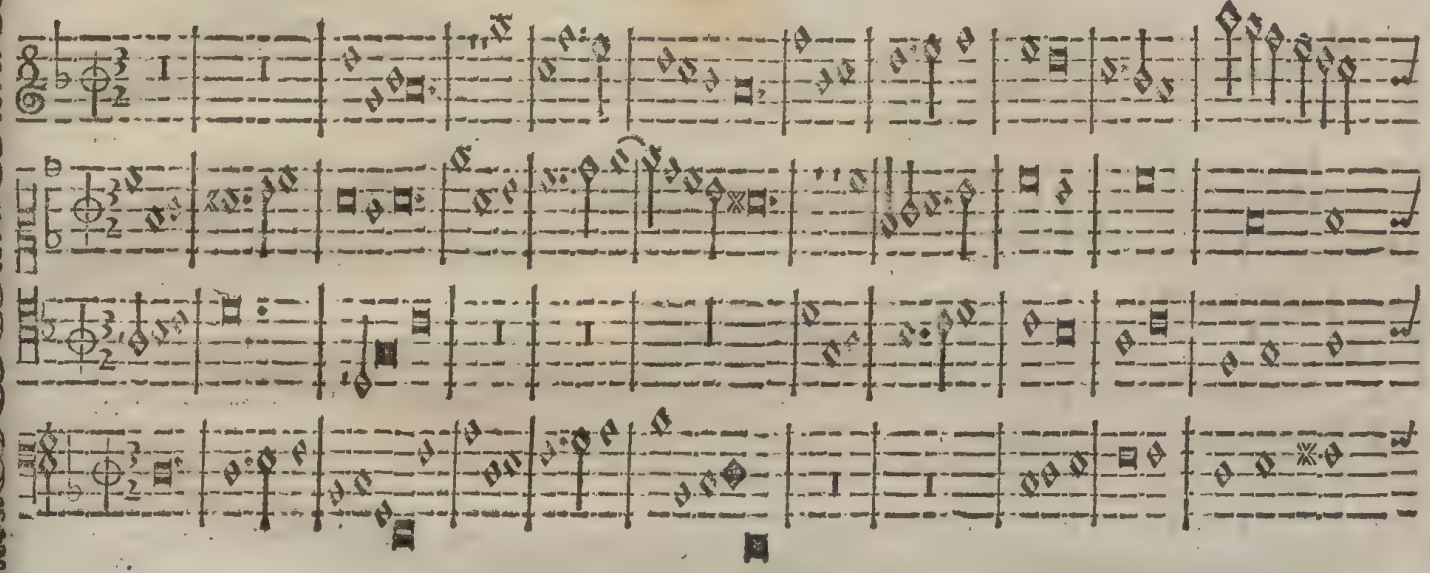

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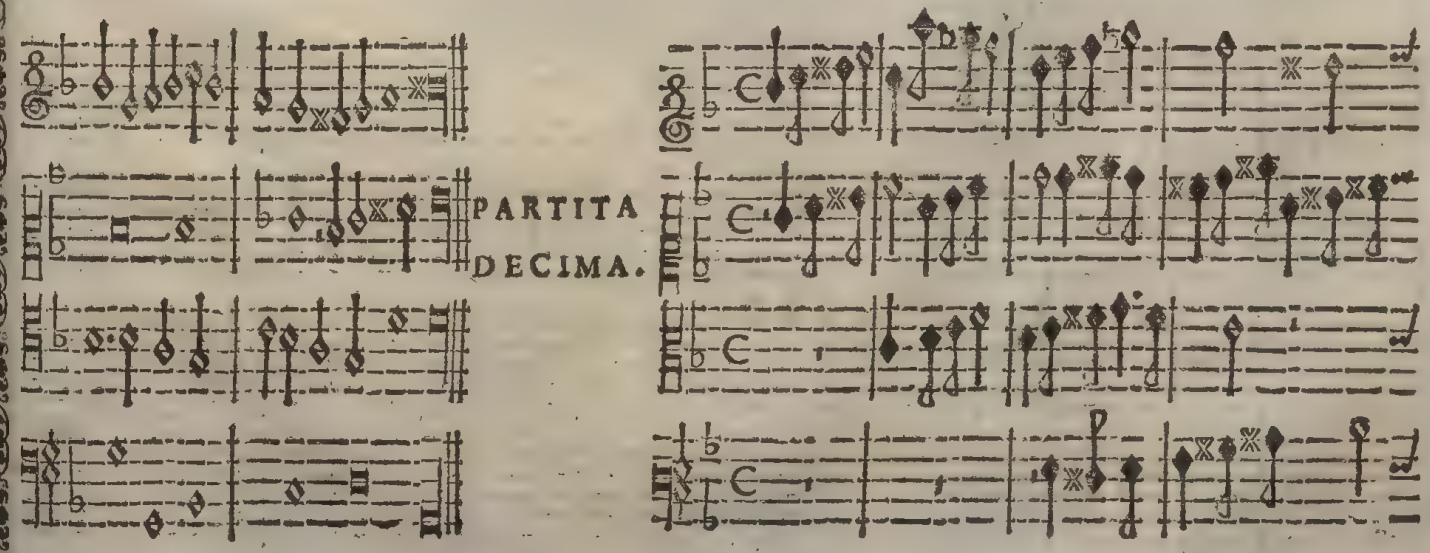

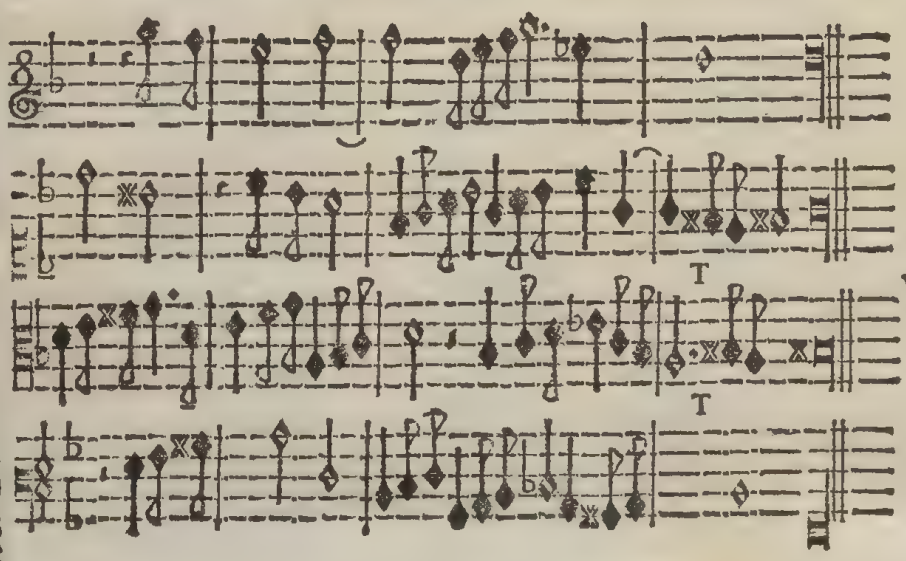

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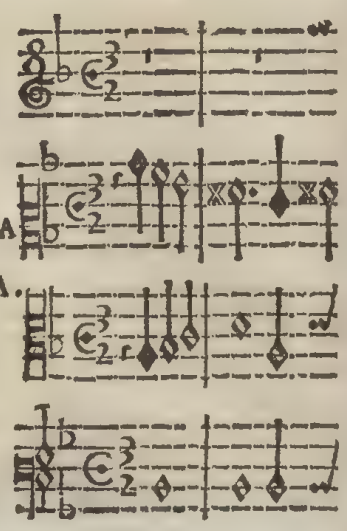

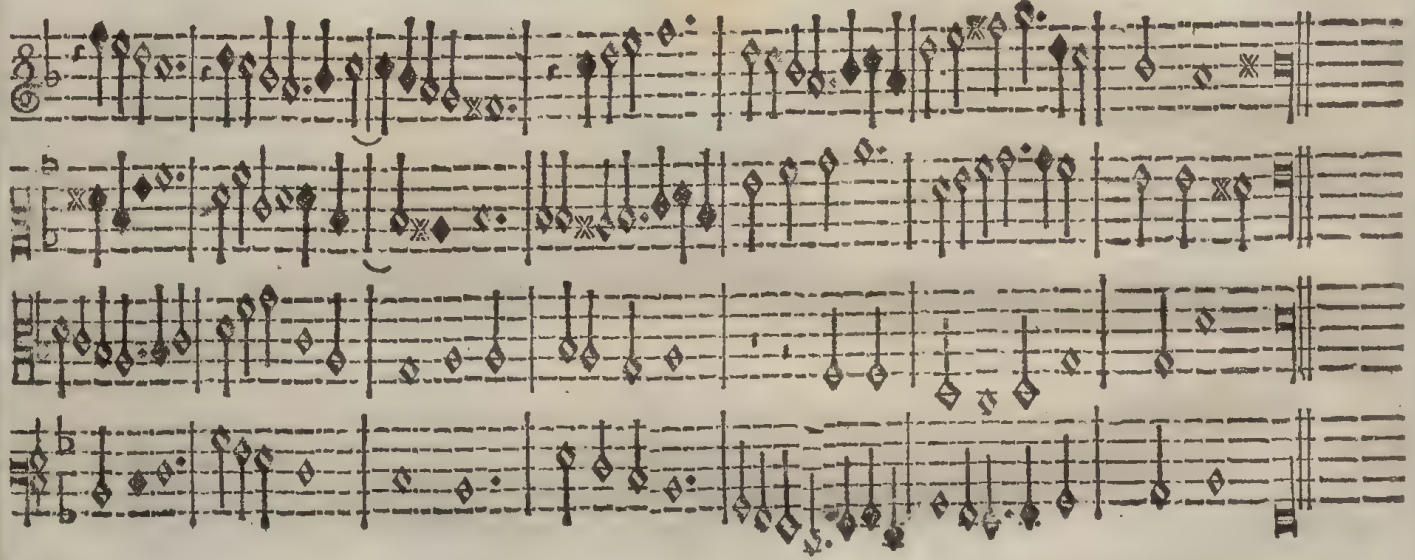

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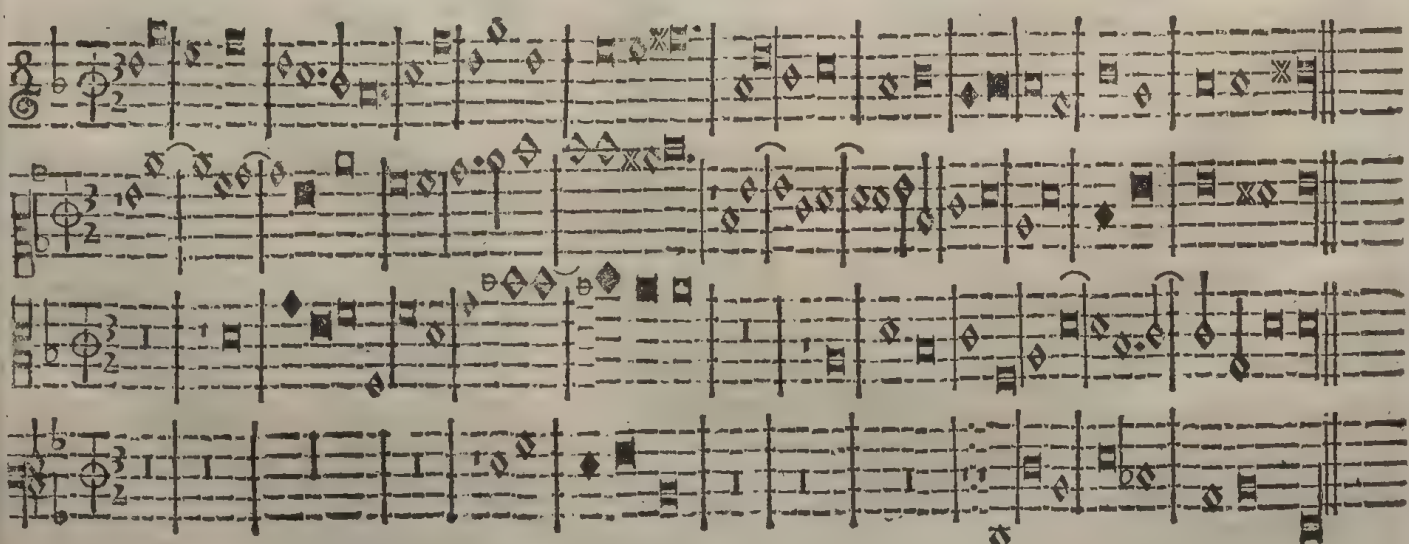

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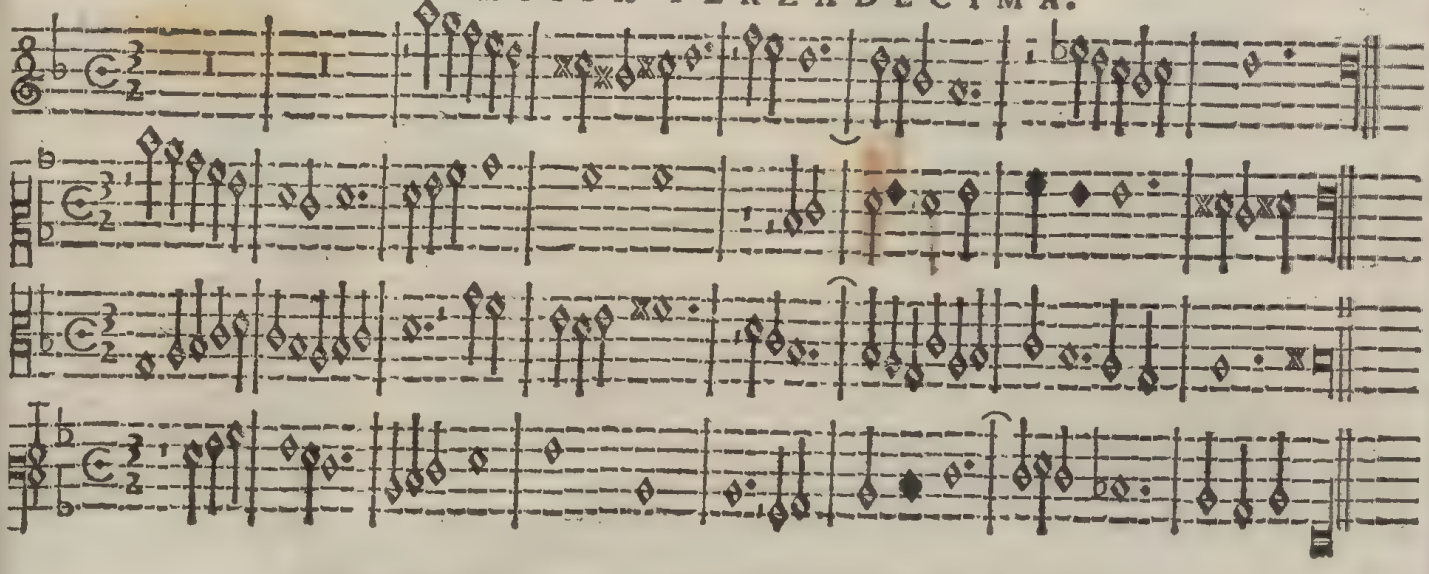

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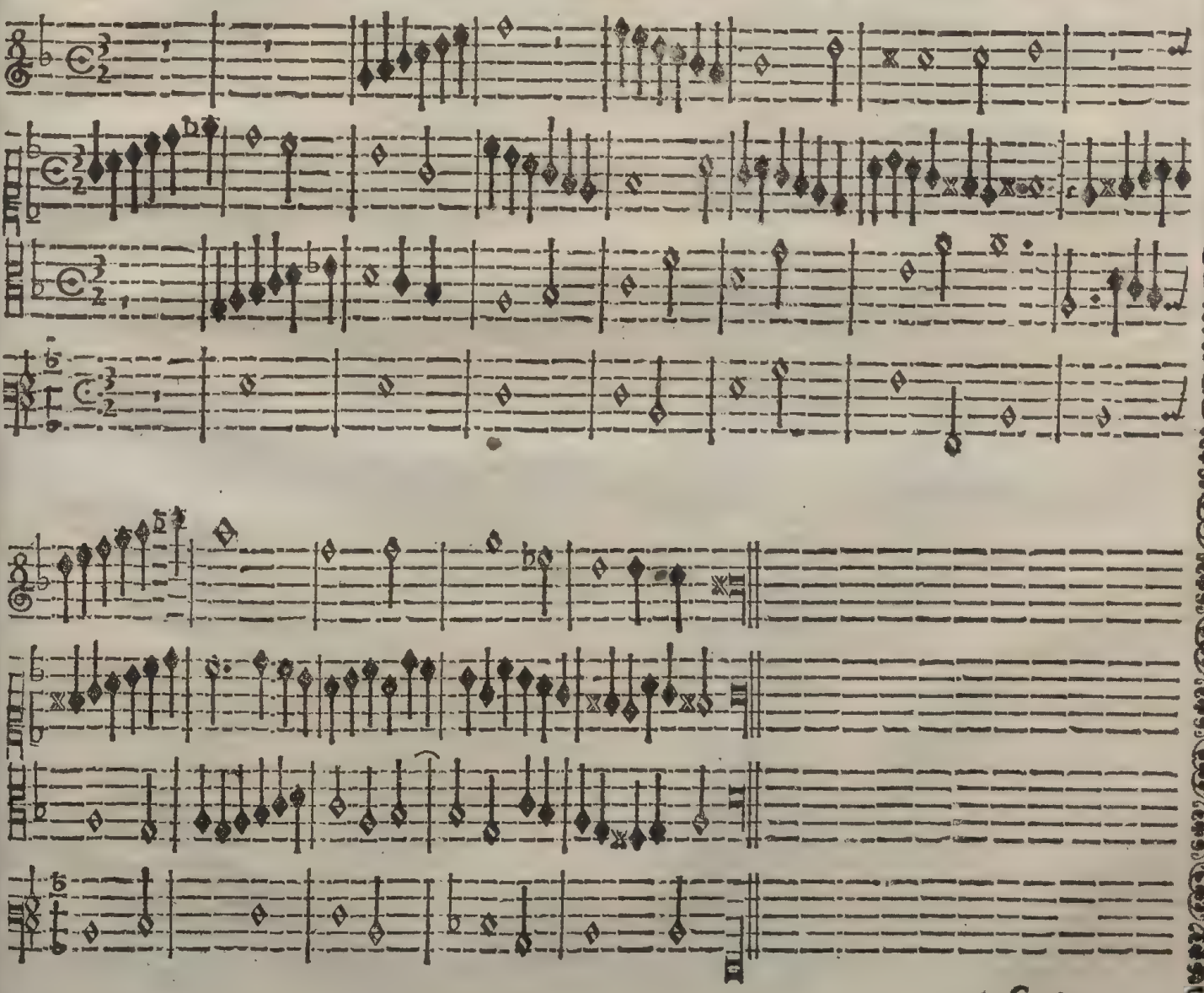

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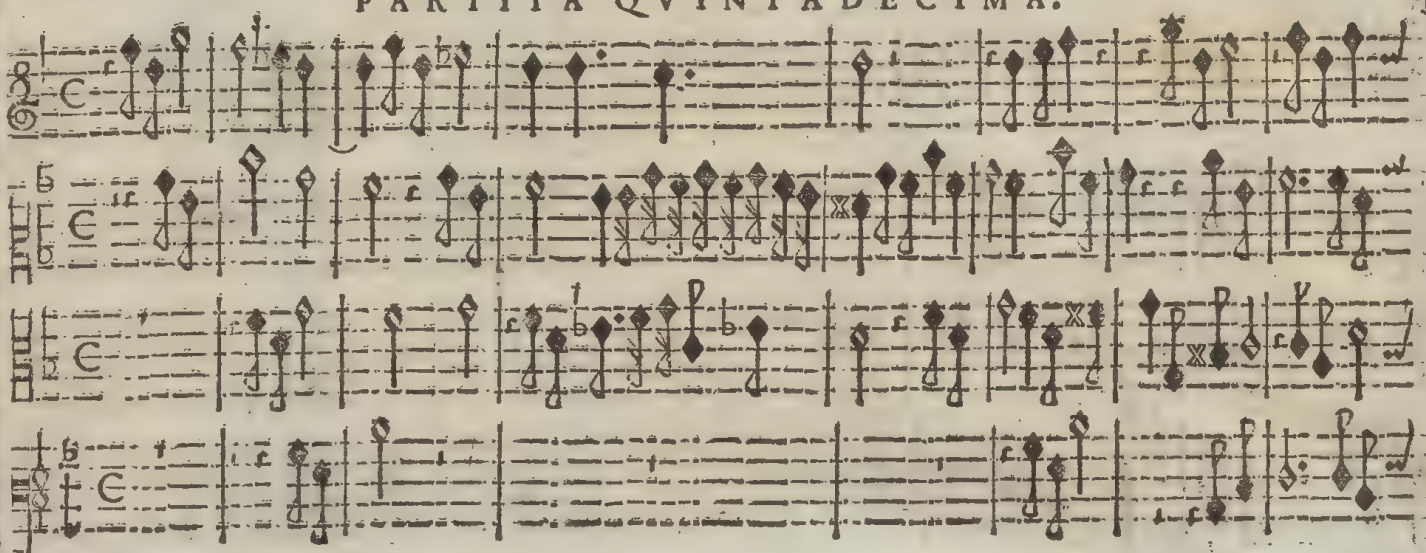

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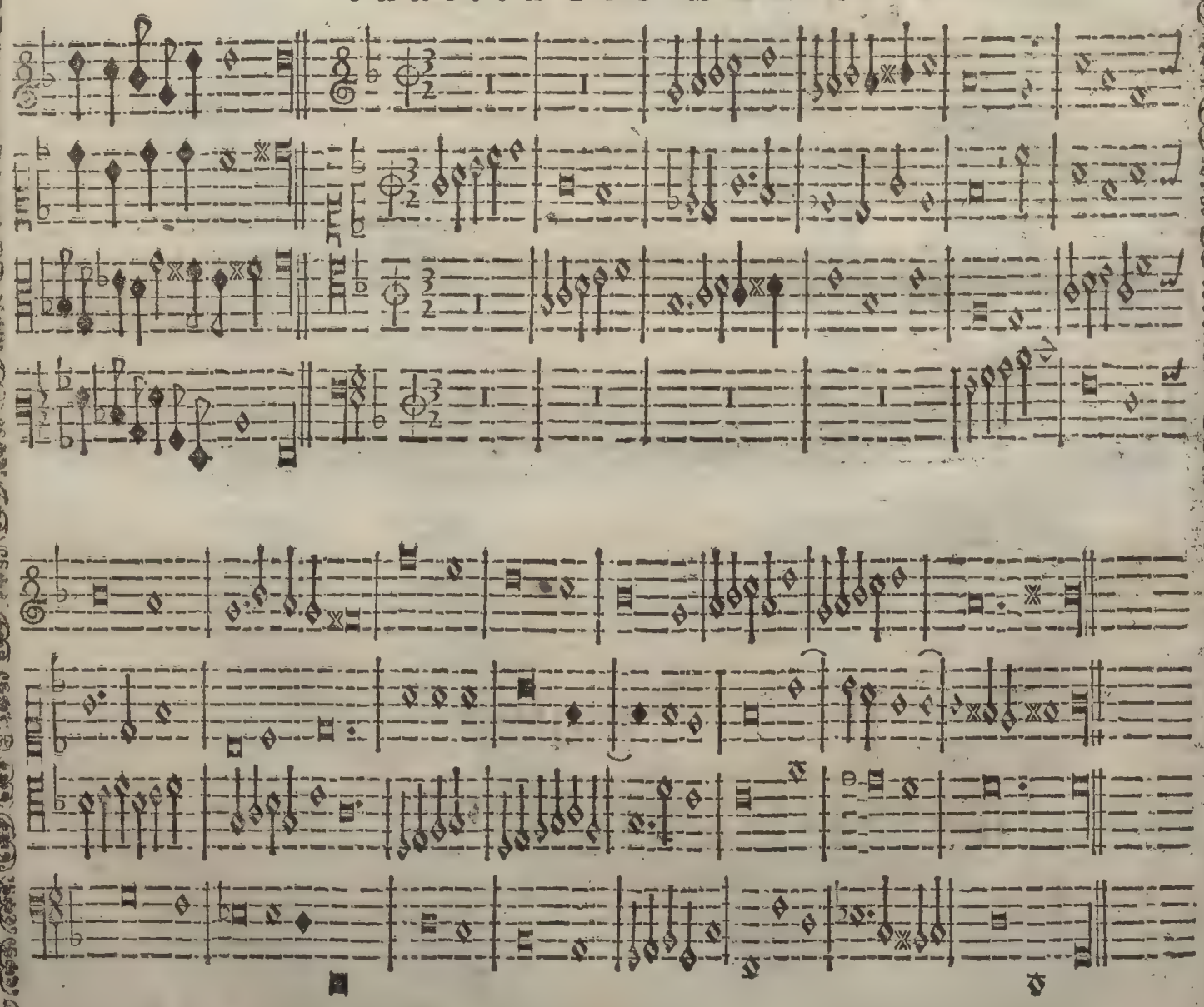

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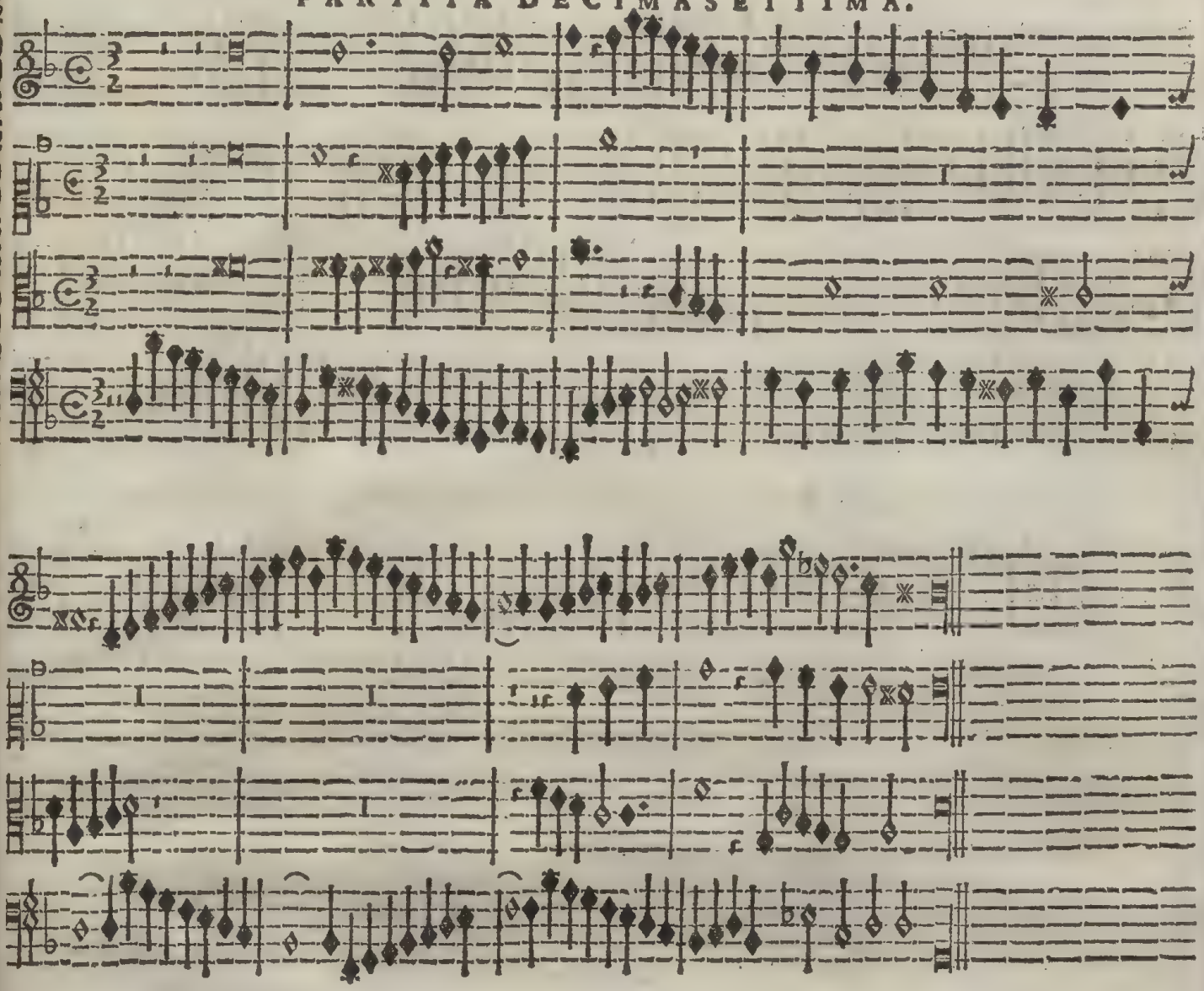

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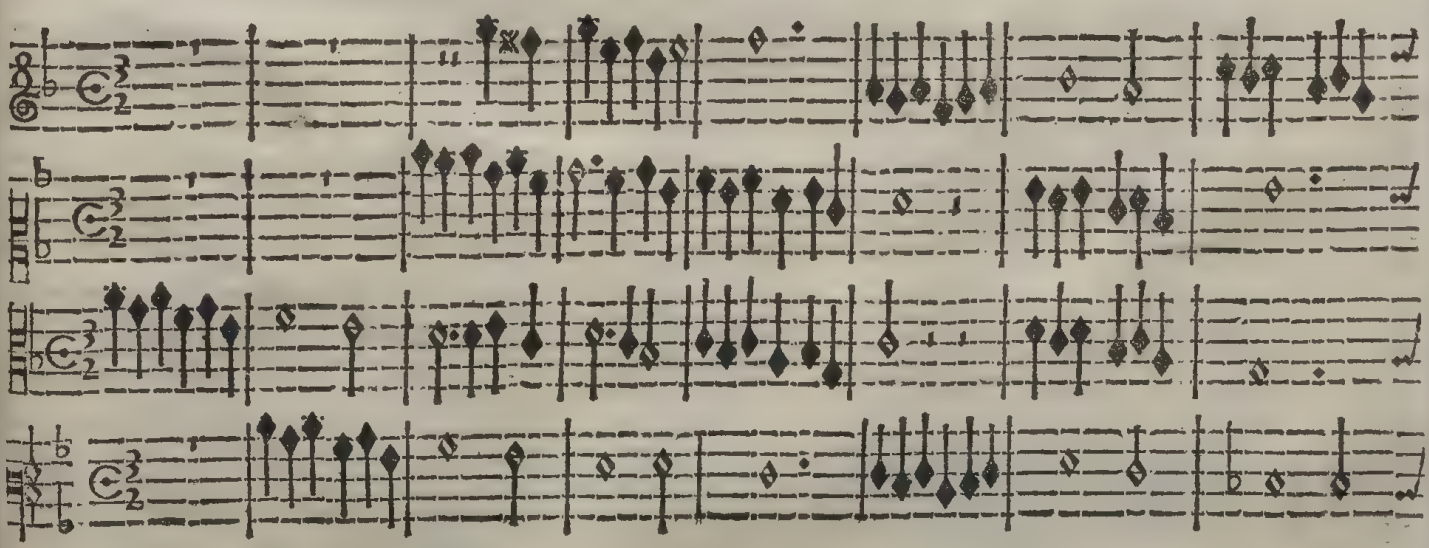

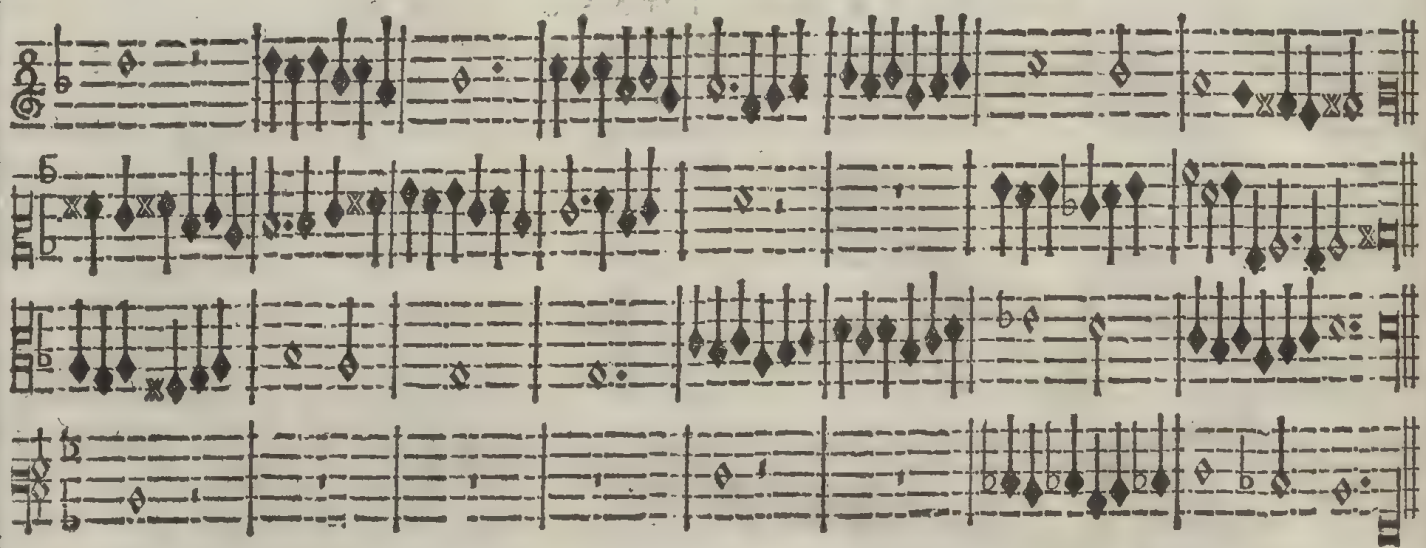

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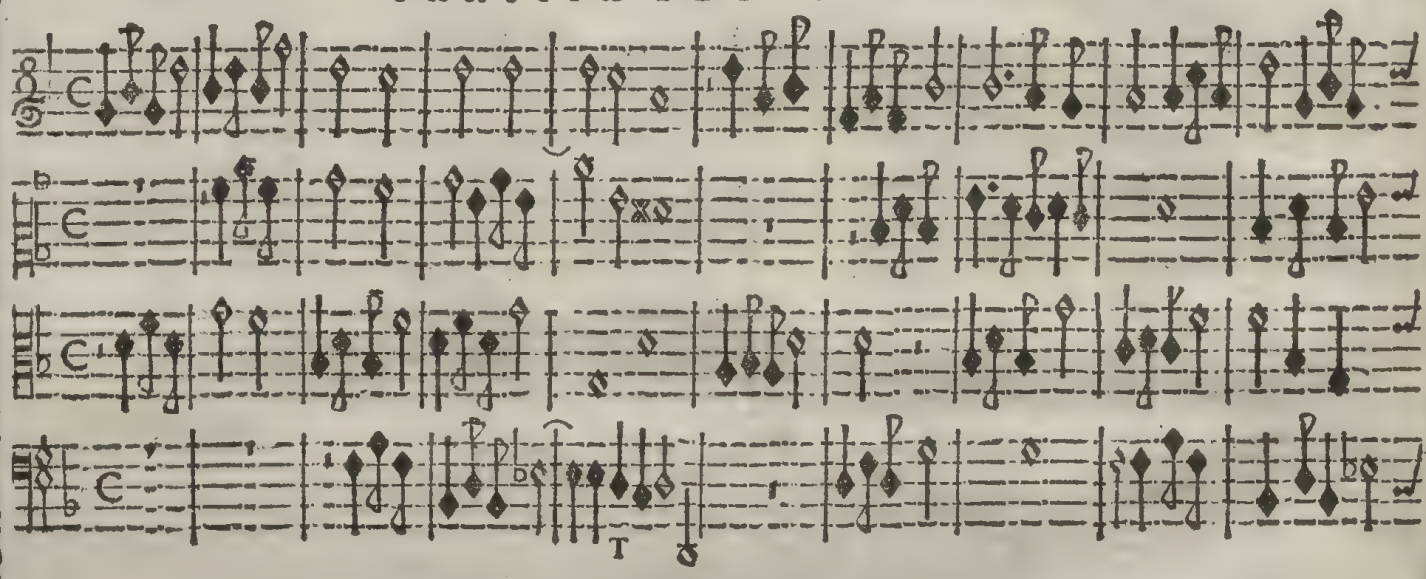

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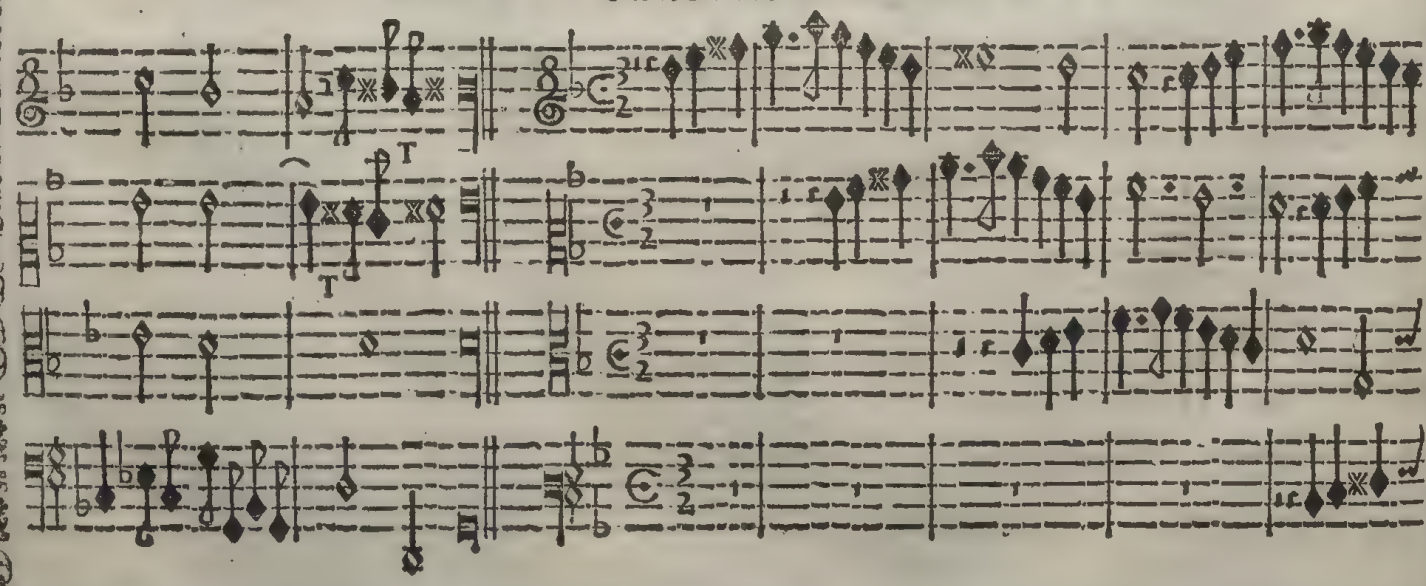

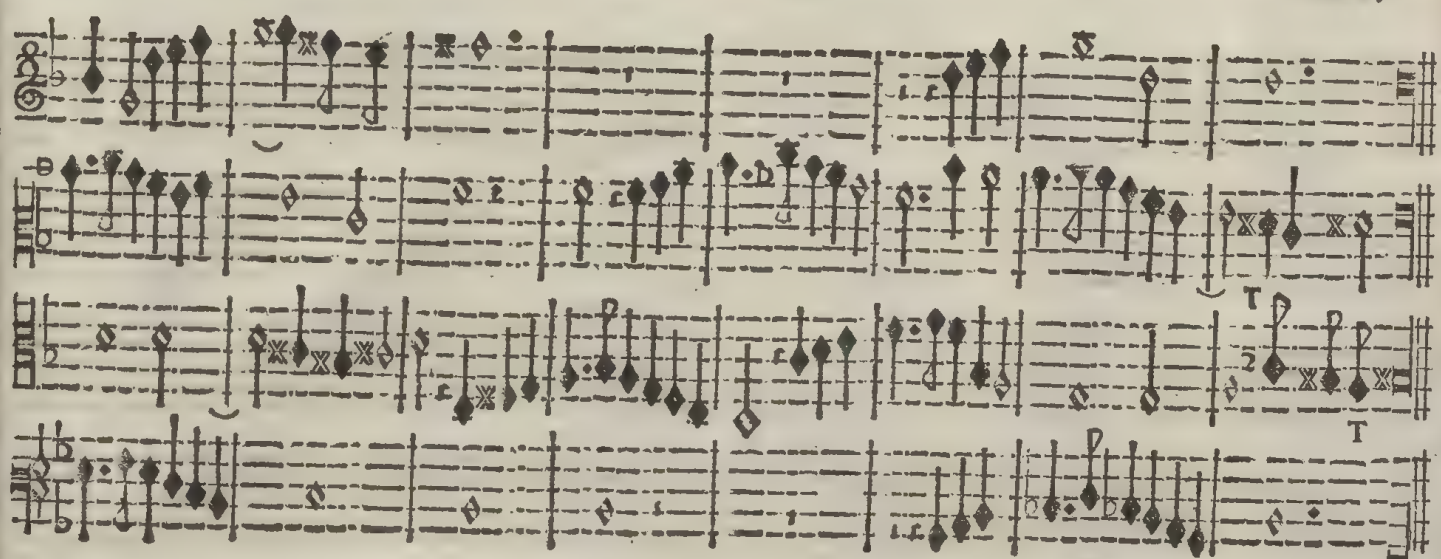

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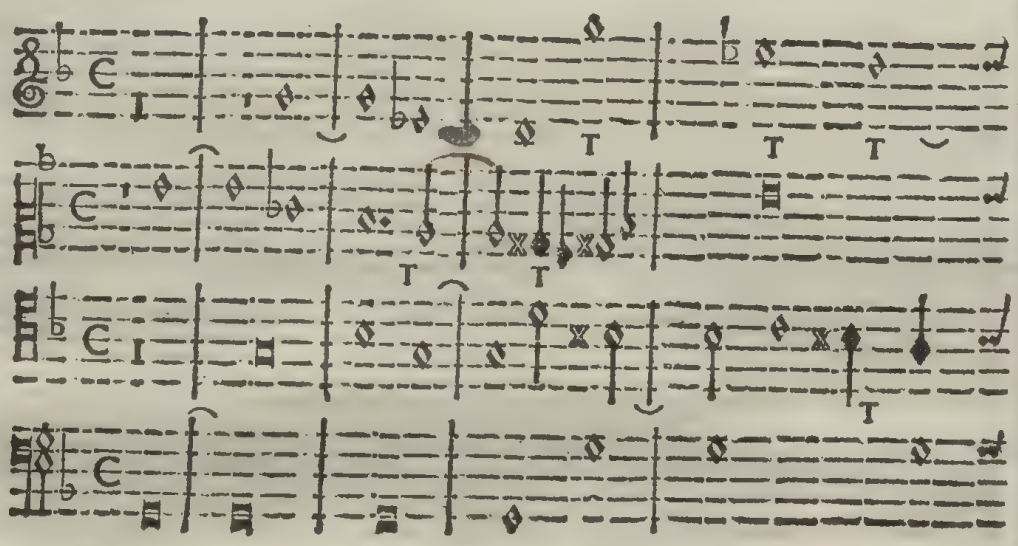

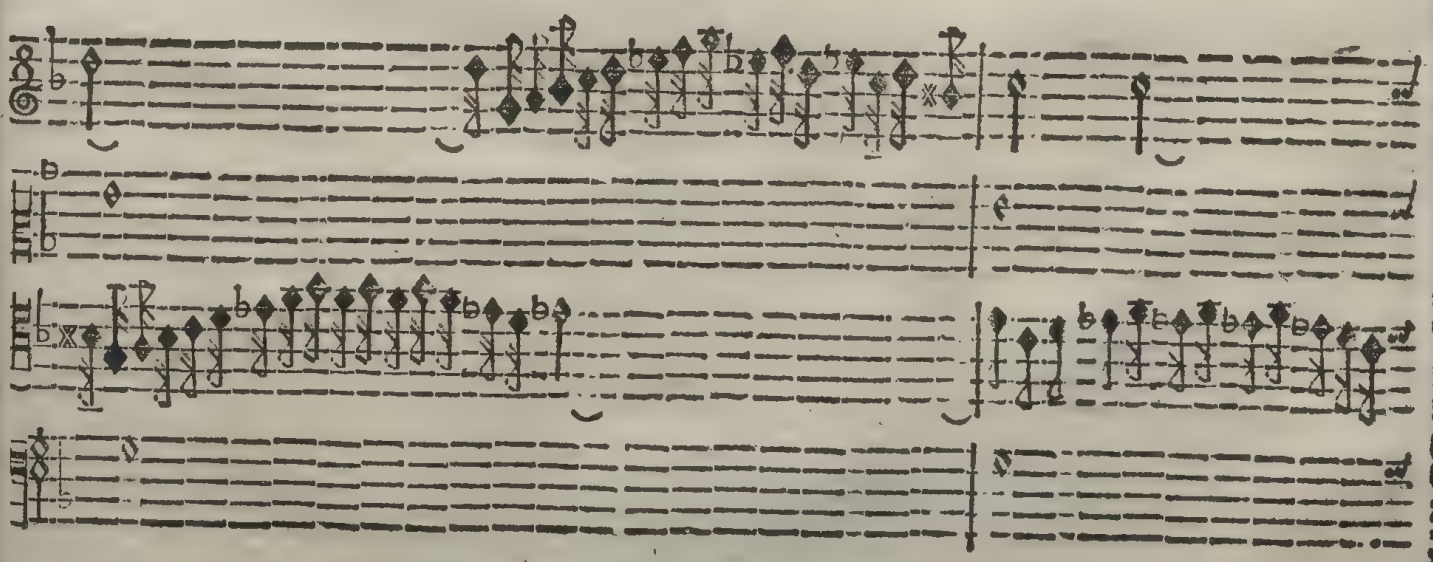

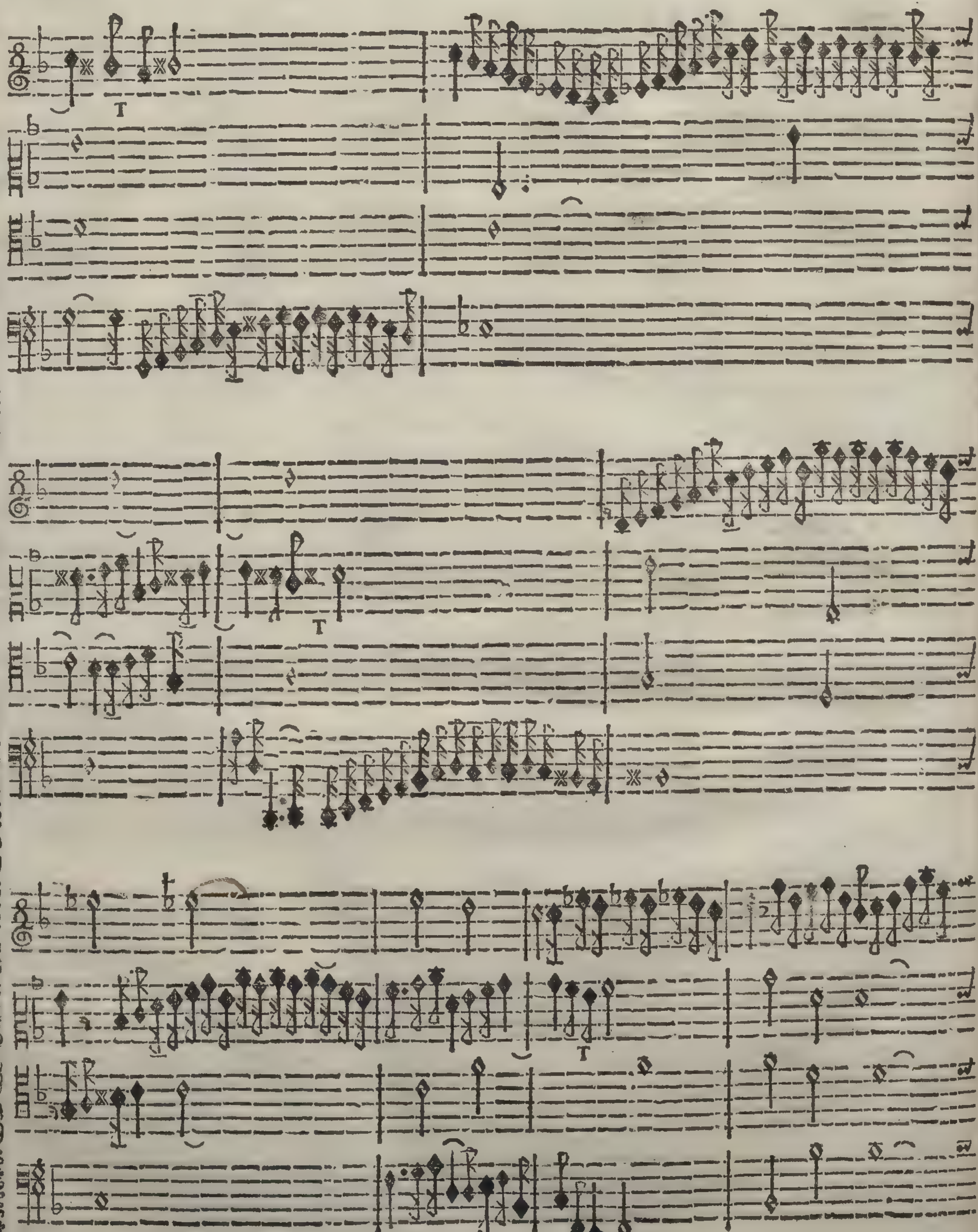

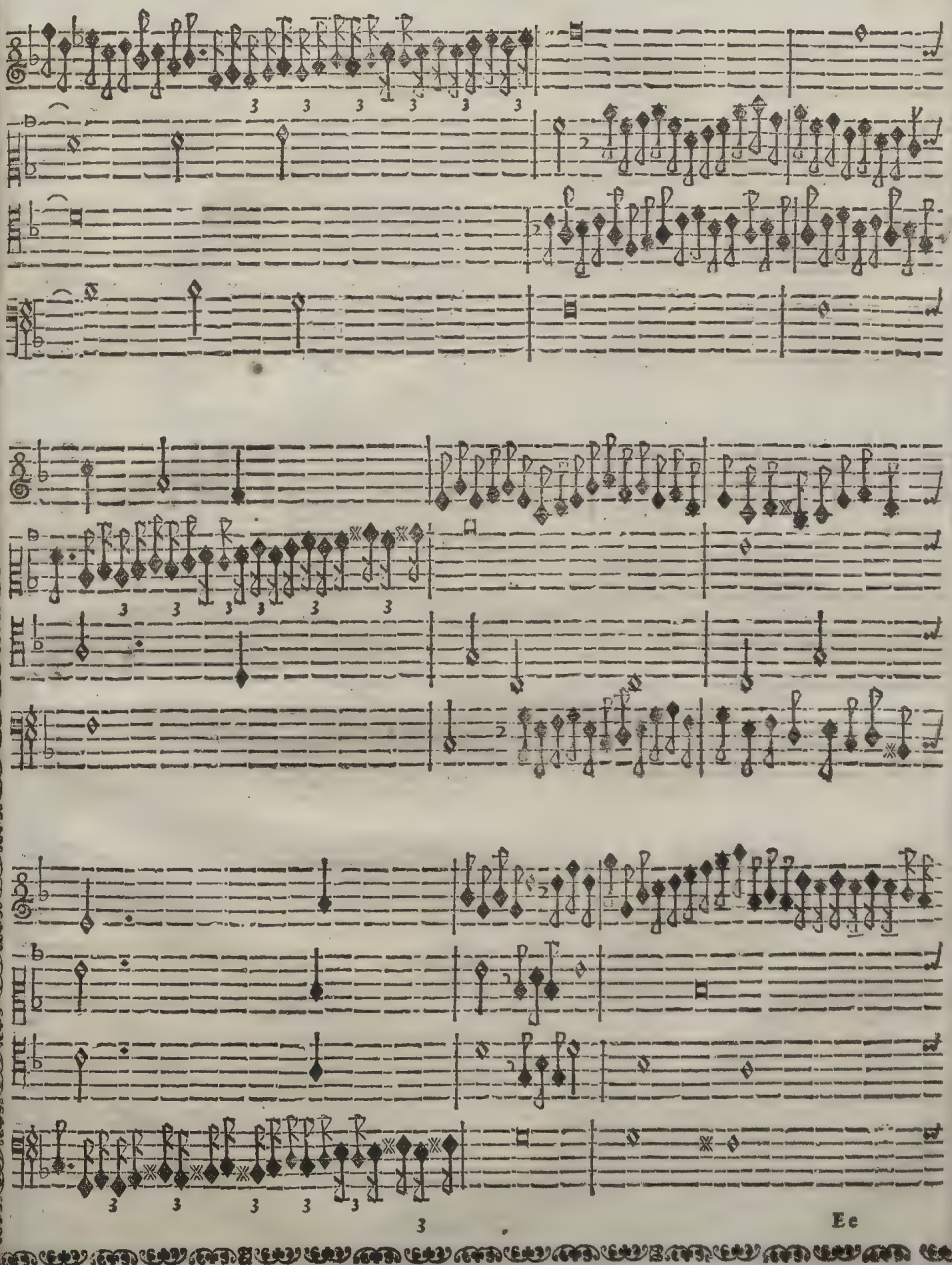

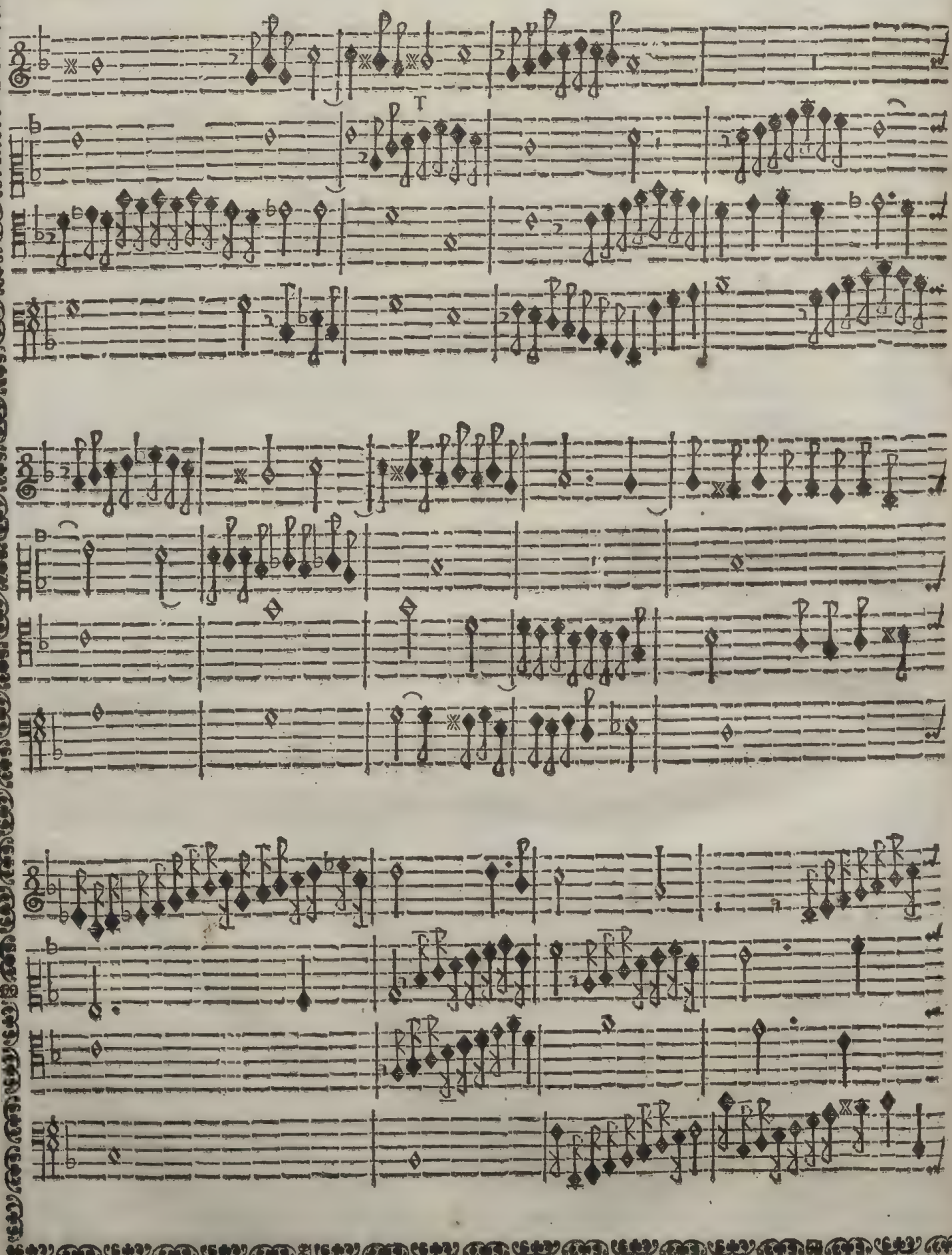

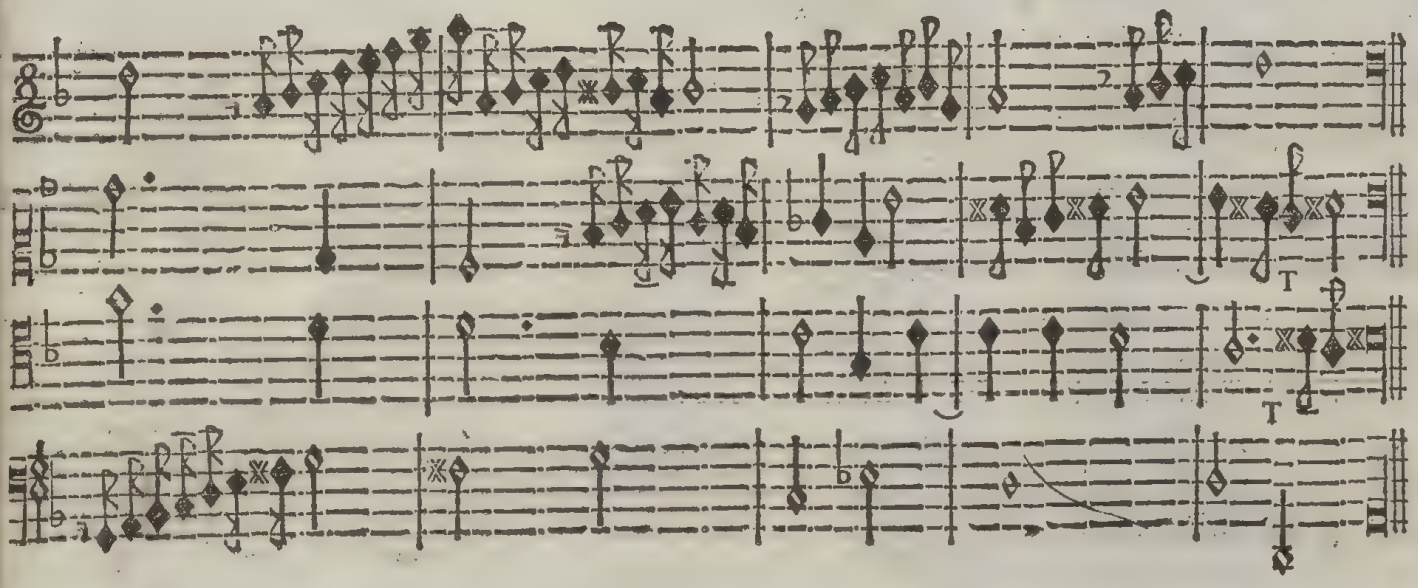

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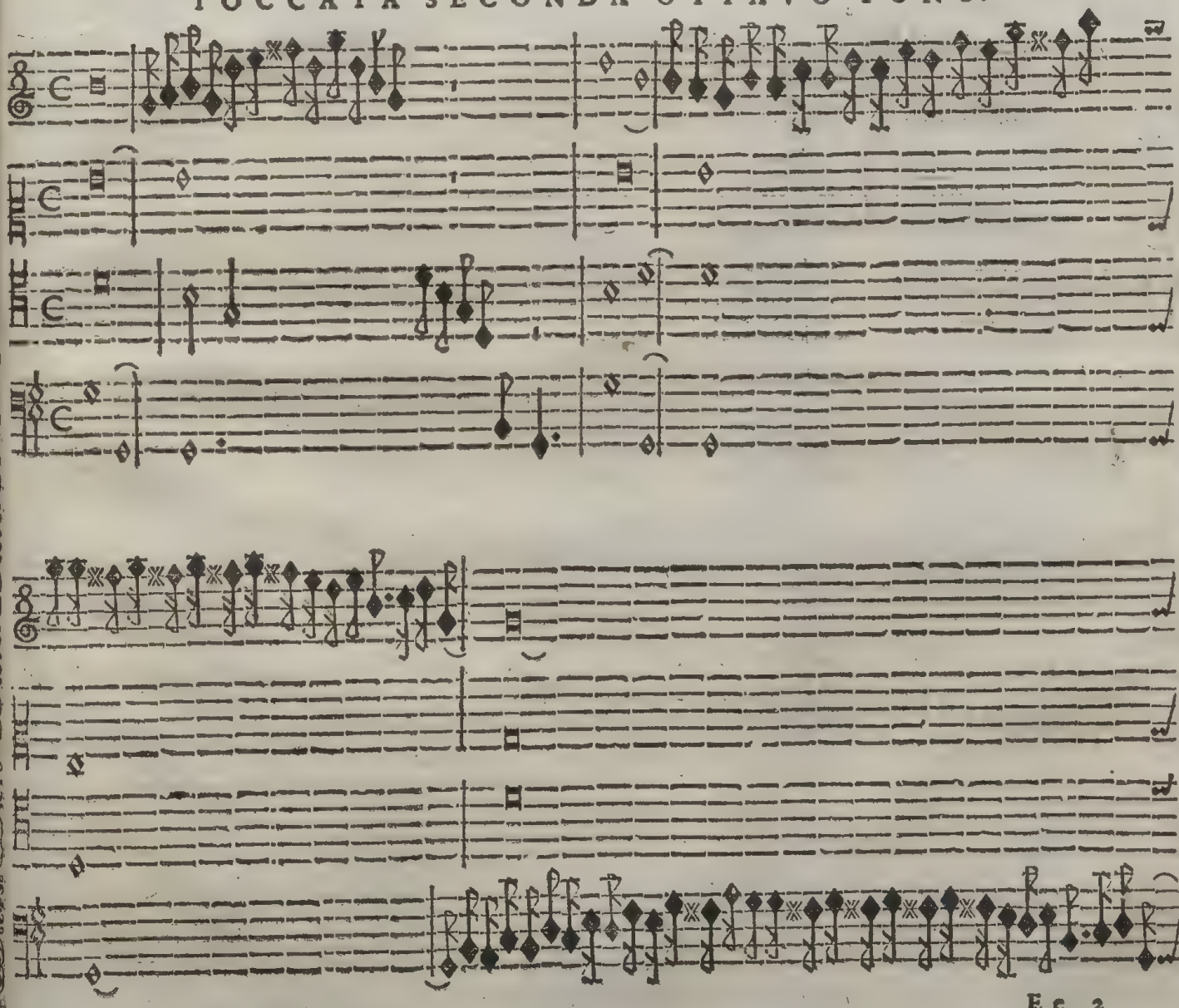

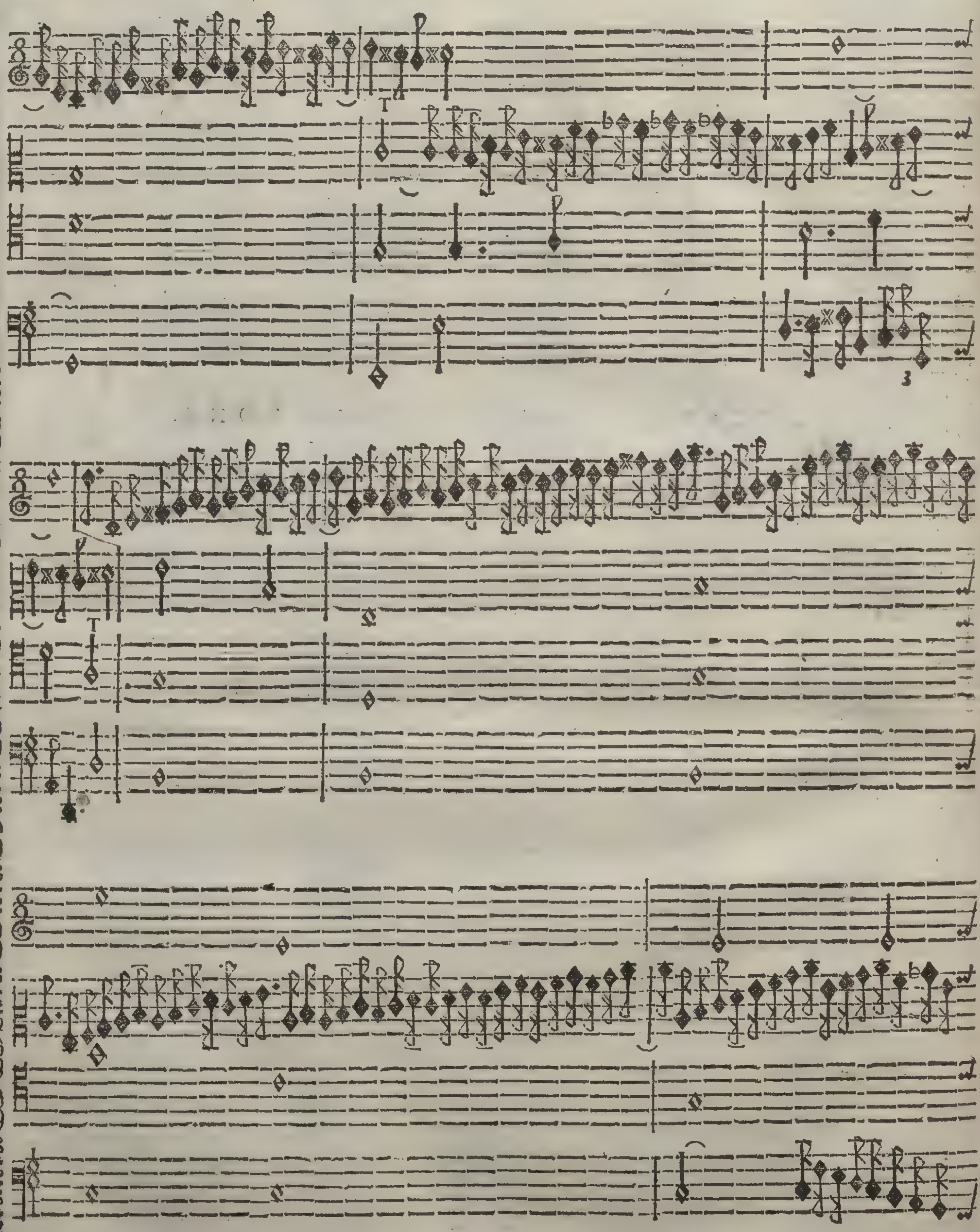

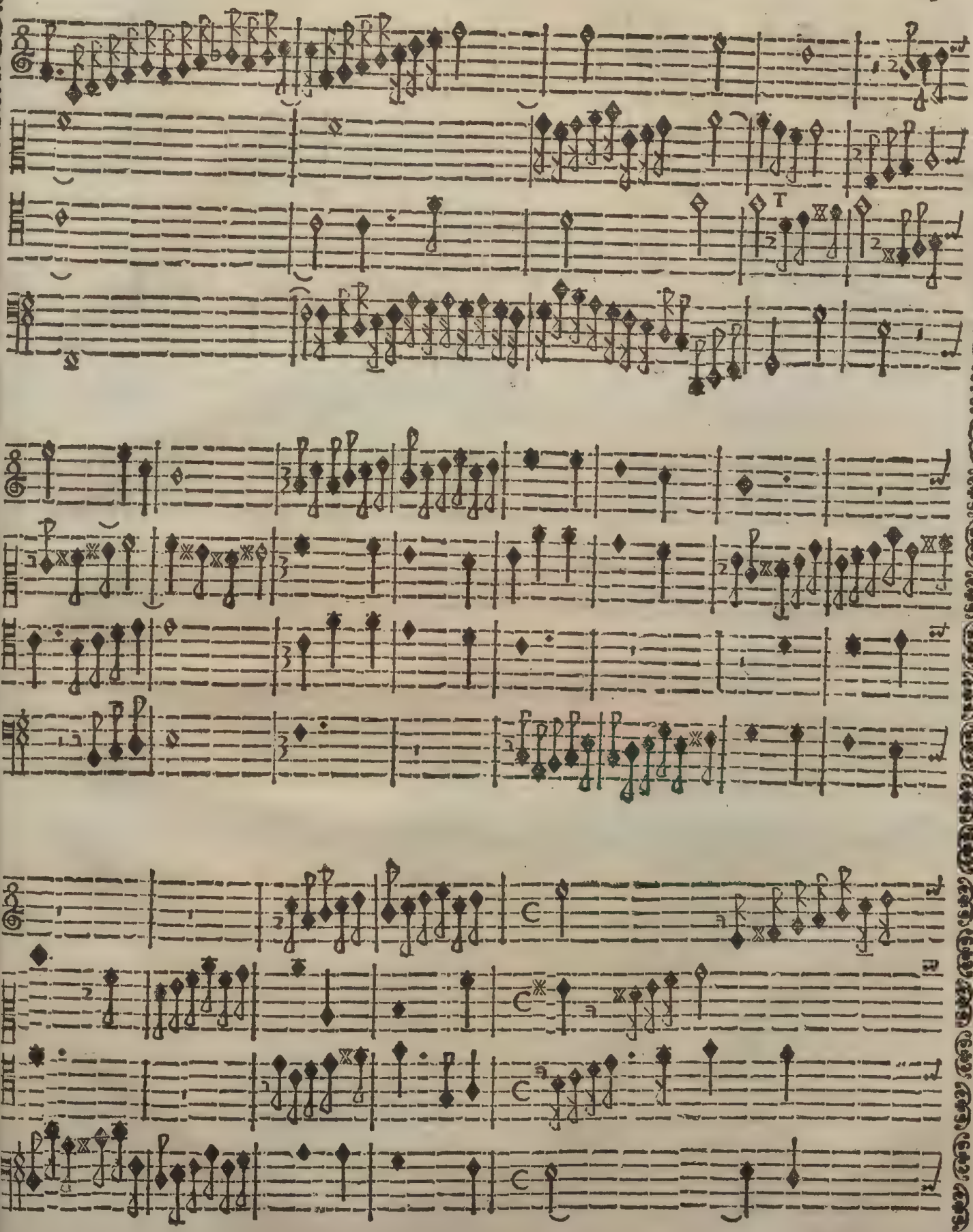

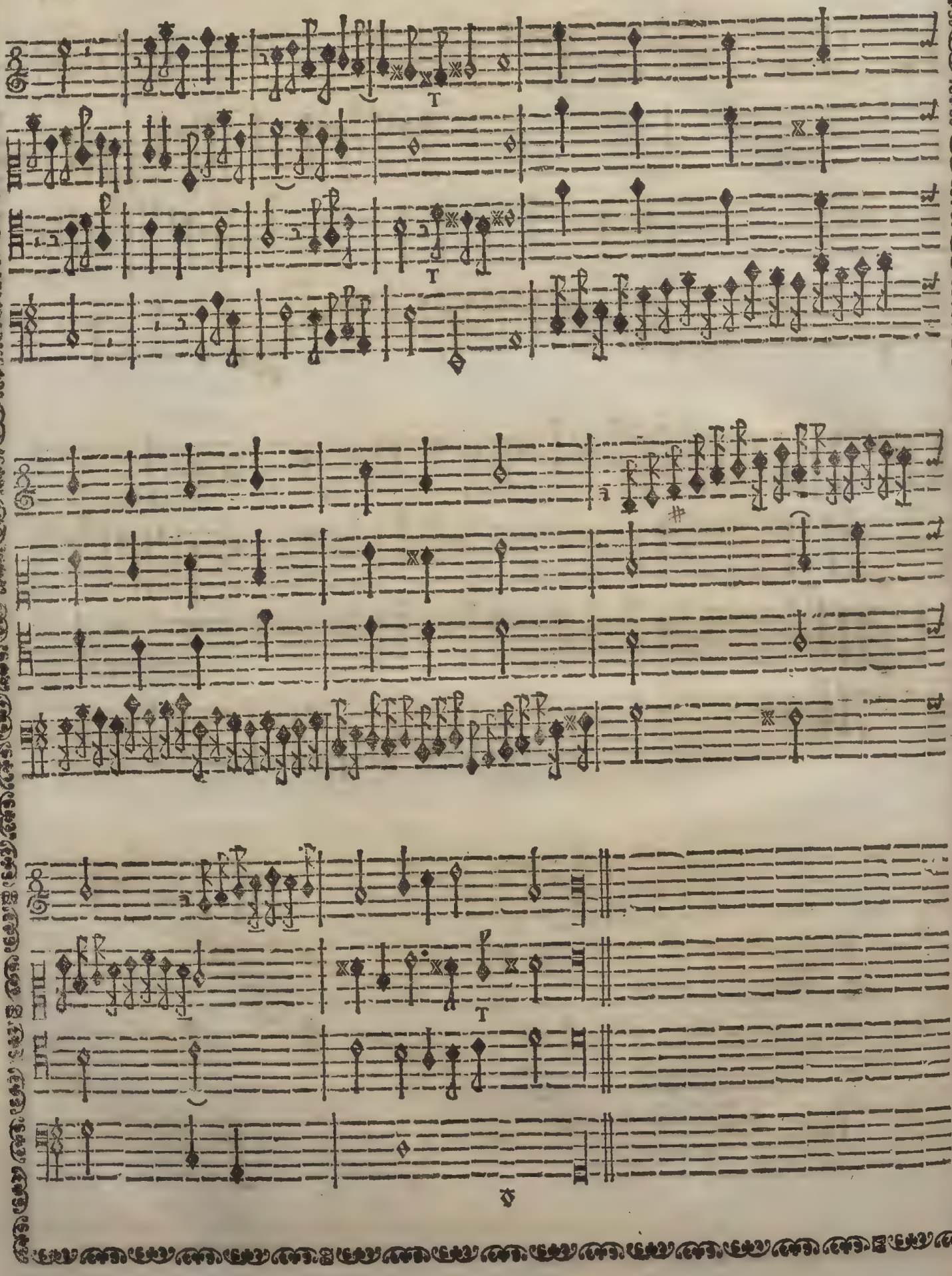

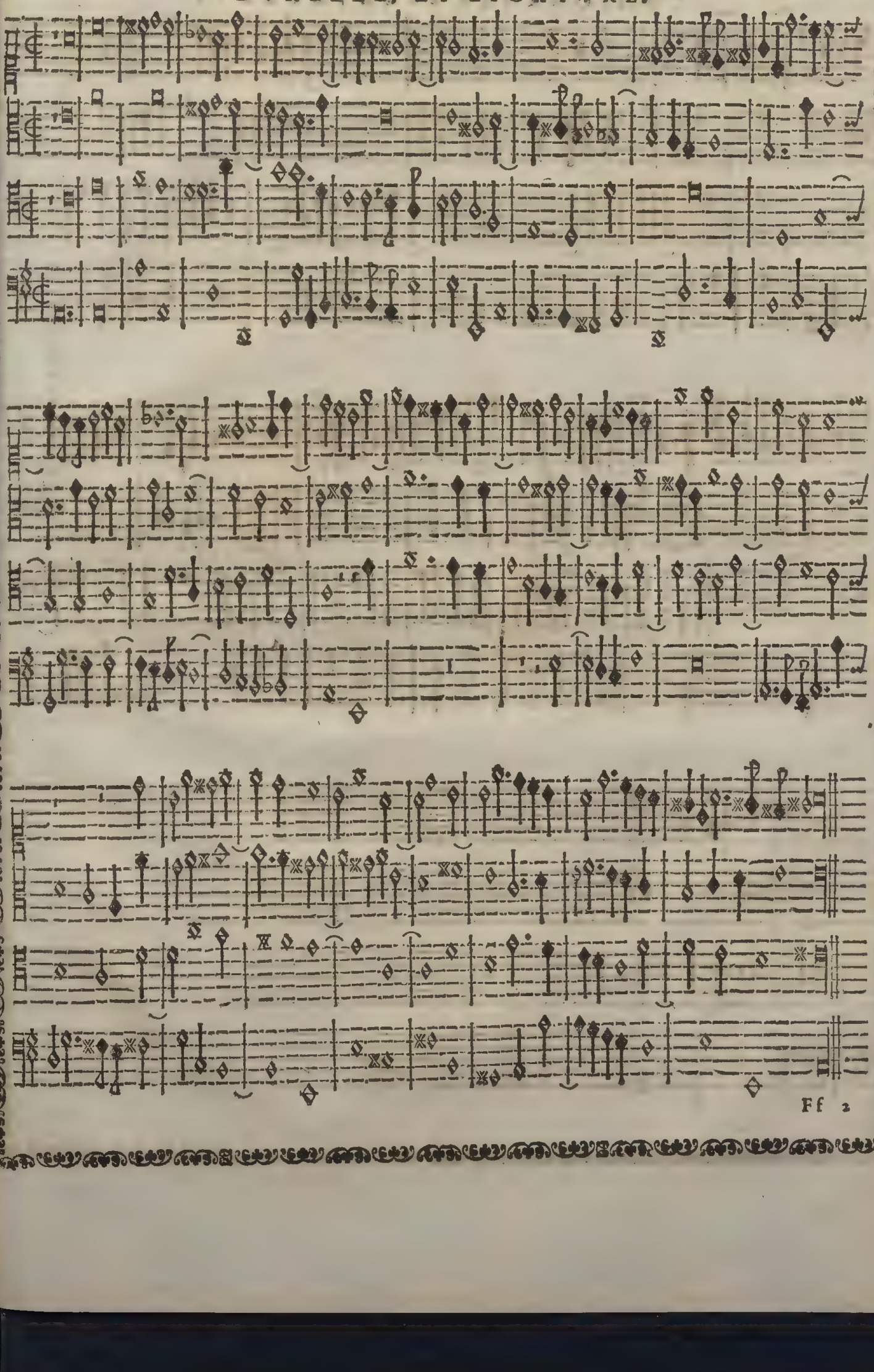

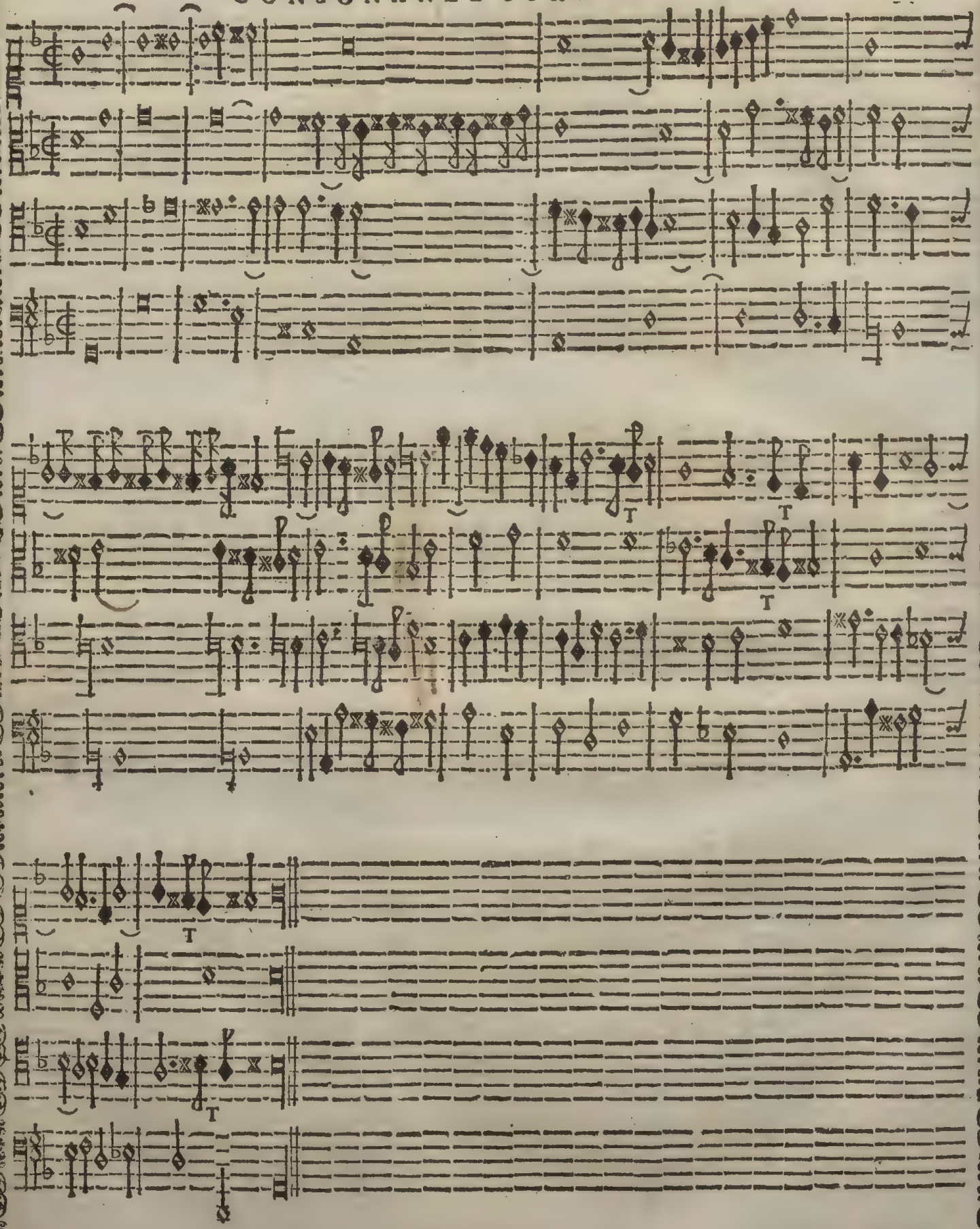

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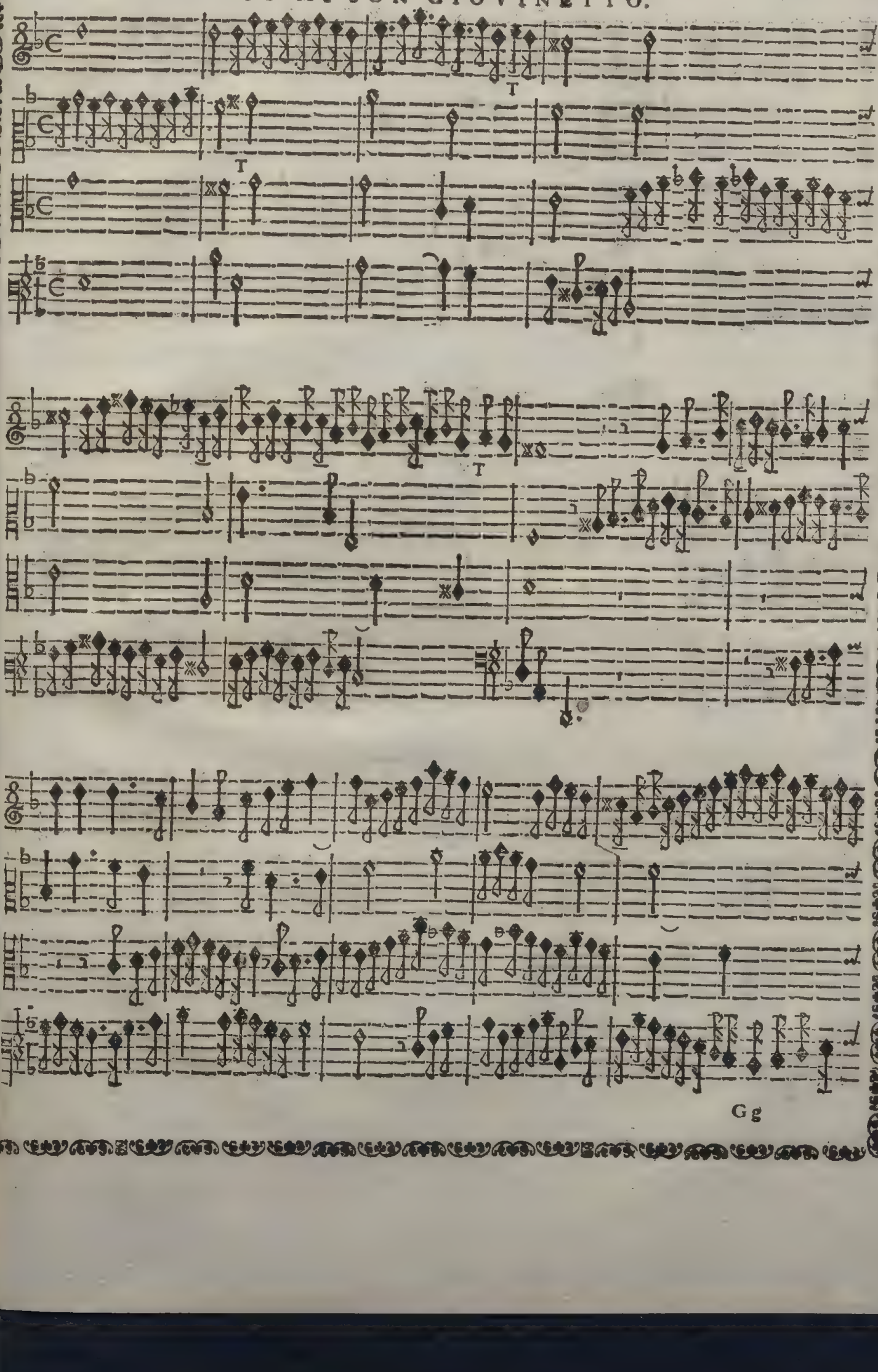

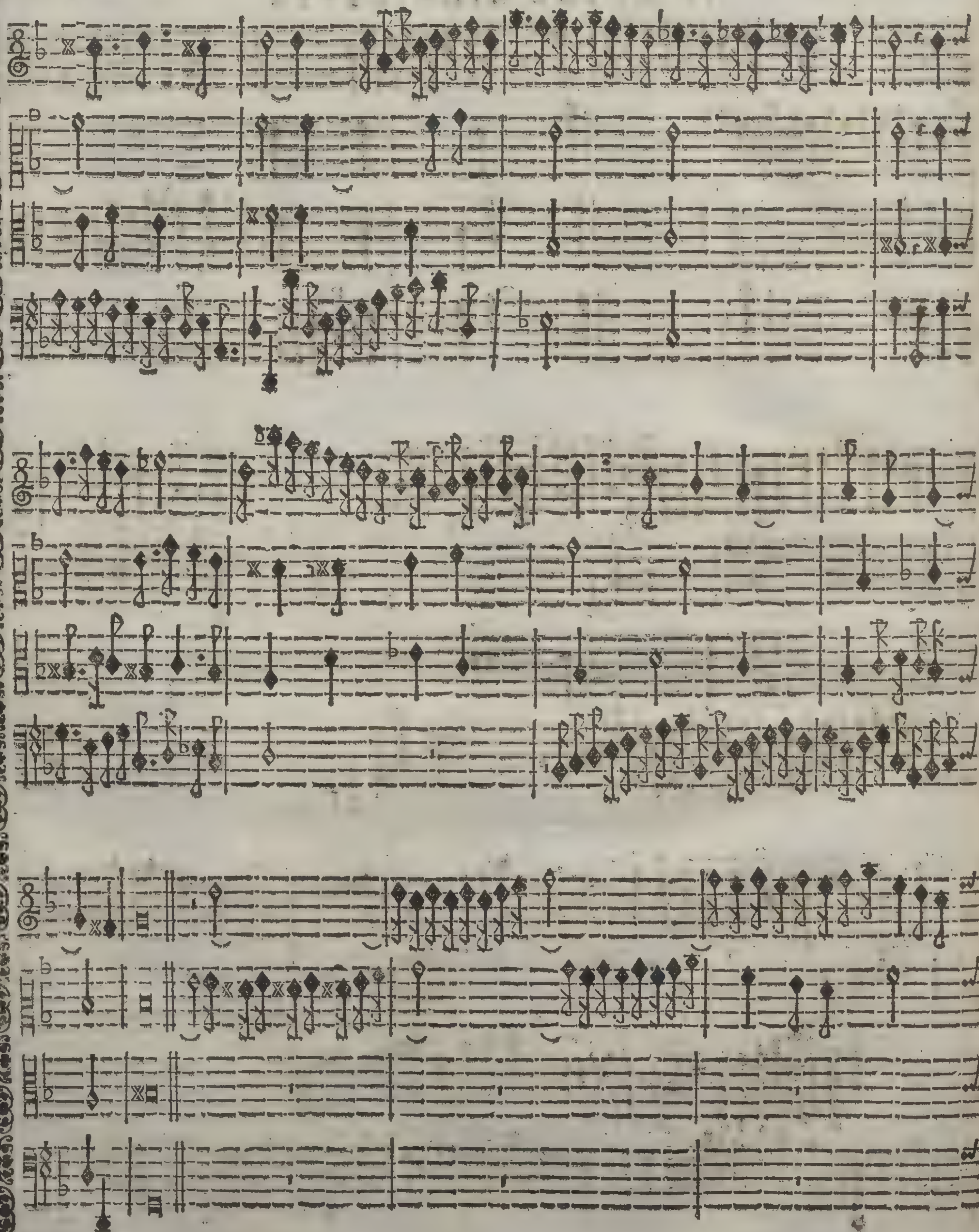

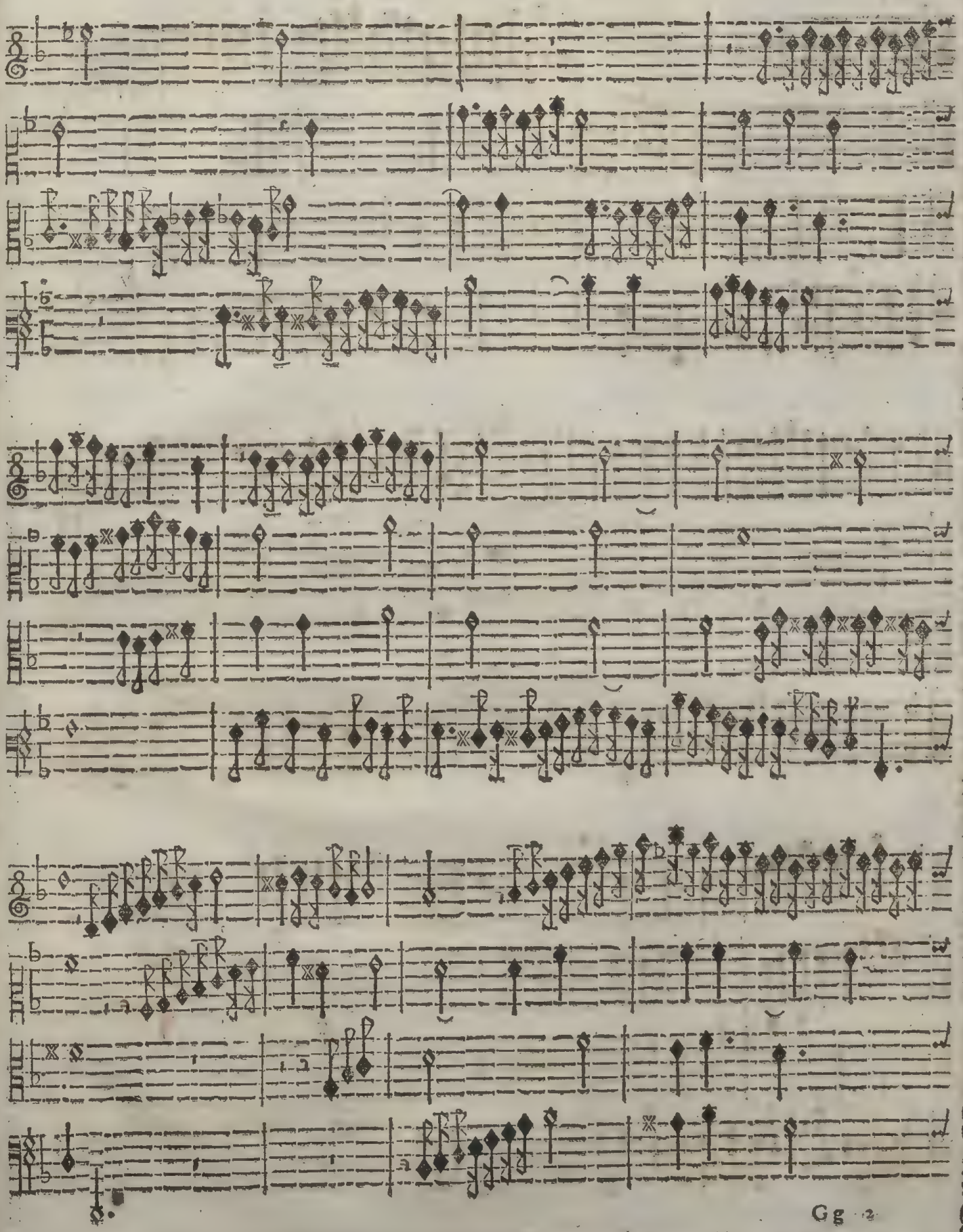

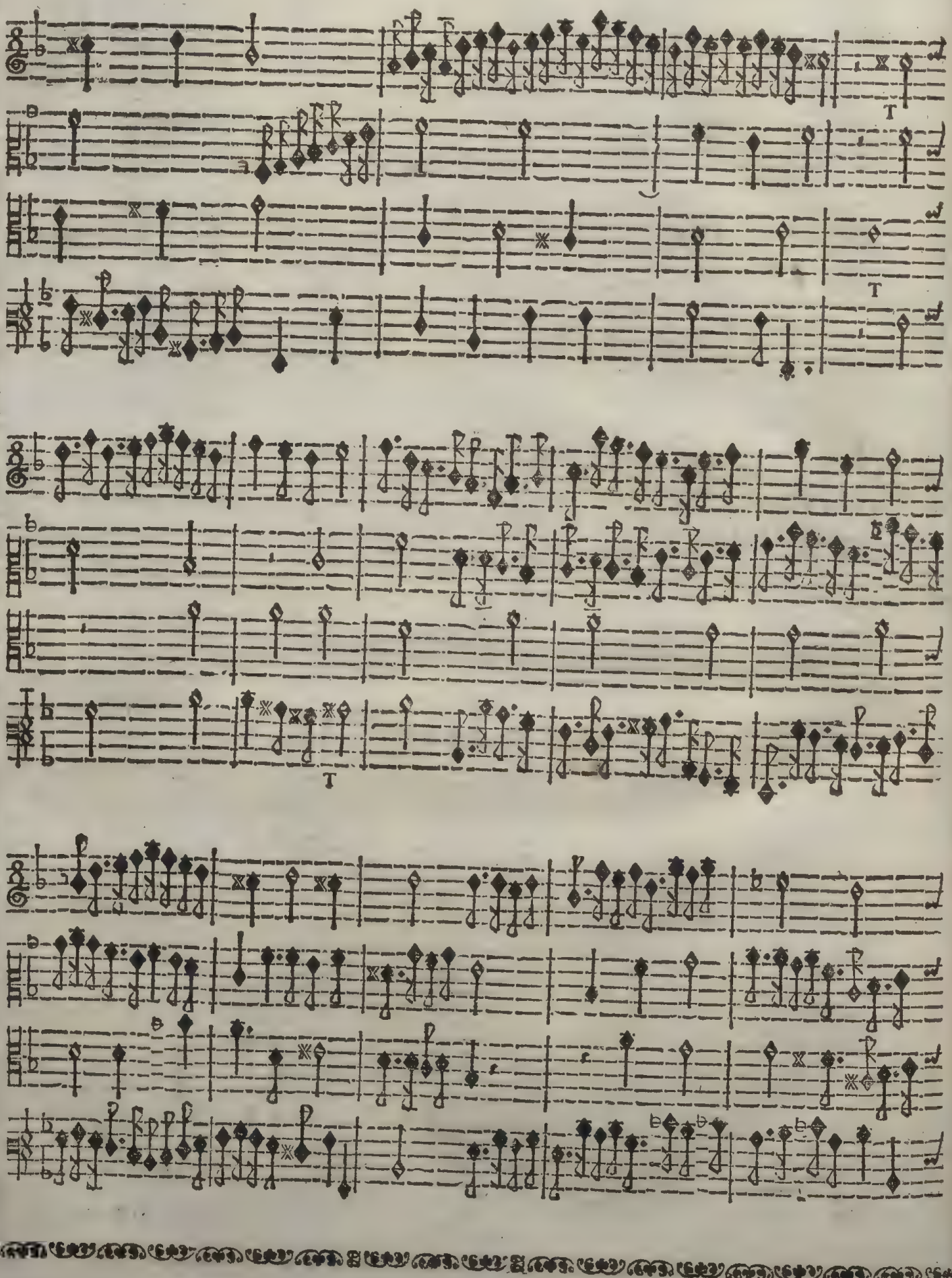

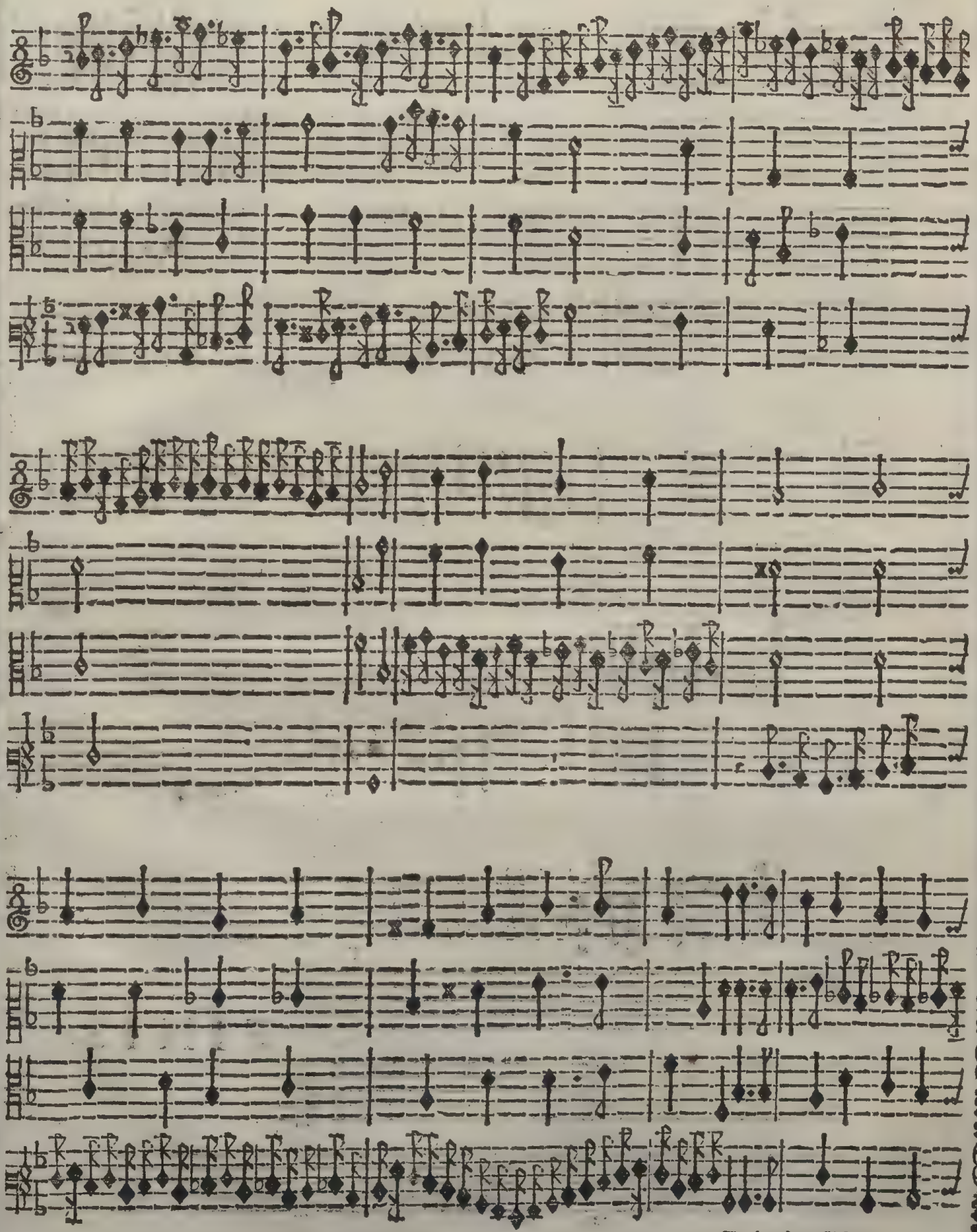

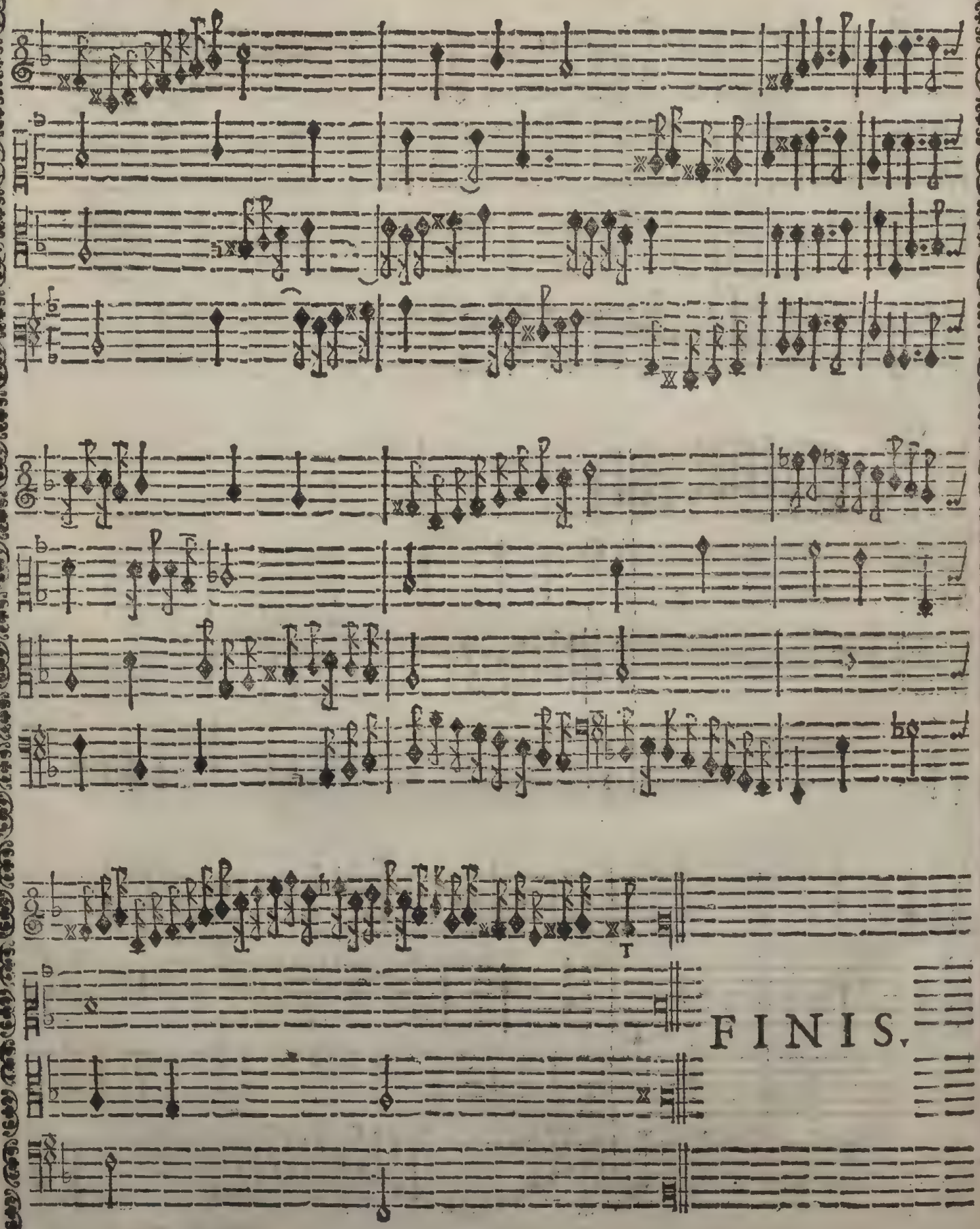

FINIS.

Geh. Rath W...ene:
Marburg

Mus. pract. ant.
impr.